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ABSTRACT

This essay presents background information and suggests teaching strategies to aid community and junior college classroom teachers of history and civilization as they develop and implement educational programs on Latin American music. It is based on the premise that Latin American music can best be understood as a reflection of other historical and cultural themes. Emphasis is placed on the music of Mexico, Brazil, and Colombia. The document is presented in six chapters. Chapter one introduces the document, identifies objectives, and presents information on major influences of Latin America's musical heritage, including indigenous, Iberian, and African. Chapters two, three, and four focus on the music of Mexico, Brazil, and Colombia, respectively. For each country, information is organized around six themes--(1) ethnic variety and fusion, (2) regionalism, (3) cultural imperialism and imitativeness, (4) nationalism, (5) protest and revolution, and (6) urbanization and cultural standardization. Titles and themes of various types of music are interwoven throughout the narrative. A brief introductory section for each of these three chapters relates the folk, popular, and art music traditions of each country to Latin American music at various times throughout history. Chapter five offers additional suggestions on relating music to nationalistic and social action themes in other Latin American nations. Chapter six suggests teaching methods, including playing musical selections in class, asking students to identify various rhythmic and stylistic differences, and directing students to identify traditional motifs while listening to nationalistic music. The document concludes with a bibliography and a discography. (DB)

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REGIONALISM AND THE MUSICAL HERITAGE OF LATIN AMERICA

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by Joseph Arbena, Henry Schmidt,
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LATIN AMERICAN CURRICULUM UNITS FOR JUNIOR AND COMMUNITY COLLEGES

SO 013 320

INSTITUTE OF LATIN AMERICAN STUDIES
THE UNIVERSITY OF TEXAS AT AUSTIN

INSTITUTE OF LATIN AMERICAN STUDIES
William P. Glade, *Director*
Lawrence S. Graham, *Associate Director*

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REGIONALISM AND THE MUSICAL HERITAGE

OF LATIN AMERICA

I. Introduction

A. Teaching Latin American History and Civilization: Problems and Prospects

The history and culture of Latin America are surely as rich and complex as those of any world region of comparable area and population, and the communication to students of the meaning and excitement of that history and culture equally difficult. Because Latin America shares with the United States certain similar European roots and some loosely parallel experiences in the New World, there is a vague commonality that may provide a frame of reference for posing analytical questions within a chronology not too alien to North American students.

Yet all who have taught Latin America must realize that superficial parallels quickly break down in the face of important distinctions between the Iberian and Anglo heritages, as well as the immense internal variety of peoples and experiences within the Middle and South American areas. And this apart from the fact that Latin Americans have had to deal with the political, military, economic, and cultural presence of the United States in a manner unlike anything surrounding the development of the United States itself.

In coming to grips with these realities, teachers of Latin American history and civilization courses, especially of the survey variety, must make some extremely difficult choices. Given the vastness of their subject and the limitations of both the students and the academic structure, what is it they most want their students to derive from participation in a Latin American content course? And what techniques can they employ to achieve the goals they ultimately set?[1]

There may be as many answers to these questions as there are instructors, and in this essay we would not presume to offer the final word on either. Nevertheless, we do assume that there are certain themes likely to appear in many history and civilization courses. We are also confident that most instructors are especially anxious, whatever else they emphasize, to expose their students to as much as possible of the breadth of the human condition and genius in Latin America, to confront them with the humanity of the people who populate that region. Since "we know that no human society is without musical experiences of one kind or another,"[2] that music is a universal hu-

man activity, we suggest, in turn, that music reveals some basic qualities of Latin American culture and provides a vehicle for understanding a variety of historical patterns.

B. The Study of Latin American Music

> Musicology . . . has tended in recent years toward a polarization represented by its historical and ethnological branches. . . . But in musical studies there is a semantic problem and a resulting conceptual confusion, because the term musicology, without any qualifier, has been tacitly appropriated by the historical branch of that discipline.[3]

This lament from the pen of Gilbert Chase reflects a problem that has haunted the field of musical studies, including its Latin American section, for the past several years and that has probably hindered specialists and non-specialists alike in efforts to develop a comprehensive and integrated conception of music in the Latin American area. Both branches have certainly made major contributions to our knowledge of Latin American music, yet both are likewise guilty of abuses that limit the utility of their labors.

On the one hand, continuing with Chase's terms, historical musicologists have tended in general to focus on Western and art music traditions and, when they have treated non-Western and more popular, primitive, or folk types, they have been most concerned with recording, transcribing, and analyzing the musical structures themselves. Simultaneously, they have shown insufficient interest in the psycho-sociological context that shapes the form, content, performance, and function of music in its many societal expressions. At the other extreme, advocates of the ethnological approach, perhaps in pursuit of musical uniqueness and intellectual safety, have at times bogged down in the quaint and the trivial, losing sight of the need to sketch larger patterns and generalizations and to maintain an essential comparative perspective.[4]

In other words, the historical musicologists have perceived music more as a humanistic endeavor, emphasizing its intellectual and technical qualities. Ethnomusicologists, in contrast, have considered music more as an anthropological phenomenon, emphasizing its interaction with other social values and institutions.

Viewed within both perspectives, though especially the ethnomusicological, the idea that music might be utilized to study a wide range of non-musical human experiences should not appear surprising, given the pervasive role that music plays in all societies at all levels of cultural development.[5] It may be an exaggeration to contend, as does the chileno Roberto Escobar, that "the music of Latin America reveals the 'soul,' the 'ethos,' of the life of the continent's inhabitant. . . . To the extent that music may be judged a faithful expression of the psychic life of each individual, articulated in a socially significant way, we approach a musical definition of what it means to be Latin American."[6] Yet there seems little reason to doubt the as-

sertion of Nicolas Slomimsky that "the creative musician occupies an exalted place in the social fabric of the Latin-American countries" and, hence, that music in Latin America is intensely important to a lot of people.[7]

In his justifiably acclaimed The Anthropology of Music, Alan P. Merriam writes:

> Music is a product of man and has structure, but its structure cannot have an existence of its own divorced from the behavior which produces it. In order to understand why a music structure exists as it does, we must understand how and why the behavior which produces it is as it is, and how and why the concepts which underlie that behavior are ordered in such a way as to produce the particularly desired form of organized sound.[8]

What we would propose to do, in a manner of speaking, is stand this axiom on its head. That is, rather than bring the study of the whole society to bear on an analysis of the "music structure," we desire to understand and illustrate aspects of that historico-cultural environment through the varieties of musical behavior. We accept, in other words, the evaluation of Andrés Pardo Tovar of "how indispensable folkloric and ethnomusicological research is as an auxiliary of ethnology, sociology, and history."[9]

Existing studies of Latin American music have been aimed primarily at other students of music, while virtually nothing has been done by musicologists of whatever mold to provide teachers in other disciplines with information suitable for general class use. Even the short contribution by Robert Stevenson to Jane Loy's guide to audio-visuals is dedicated to expanding the offerings of Latin American music courses and programs--undeniably a worthy goal--though within that essay Stevenson does quote extensively from a provocative course syllabus developed by Guy Bensusan that places musical developments within the context of Latin American ethnic history.[10]

Fortunately, some studies of Latin American music are written in a style and on a level suitable to the interests and abilities of non-specialists. As a beginning, among the few general surveys are three deserving mention. In the early 1940s, Nicolas Slonimsky made an extensive lecture-recital tour of Latin America and, in the process, visited libraries, interviewed musicians, bought books, and collected scores. The results of his energetic labors are contained in Music of Latin America (1945).[11] Although he includes sections on folklore and ethnology, Slonimsky is mainly concerned with art music, its performers and composers, which he describes country by country. The book is now seriously out of date and contains some factual errors, but with its illustrations, index, 30-page musical dictionary, short biographical sketches, and wealth of information it remains a useful reference and one good place to begin a review of Latin American music.

A second volume offering an introduction to Latin America's musical development was originally prepared by Gilbert Chase in 1945, then published in a revised and enlarged edition in 1962. This is, in the first place, a comprehensive annotated bibliography, geographically organized by countries, though with a section of general works at the beginning. In addition, there are short discussions of each country's

music history, music types, and contemporary music scene. The index of authors was retained in the second edition, though the index of names and subjects was not. Despite its limitations, this is a valuable reference and still available in reprint.[12]

The most recent survey is Music in Latin America: An Introduction (1979), part of the prestigious Prentice-Hall music history series. The author, Gerard Béhague, is a highly competent ethnomusicologist, but in this volume he offers a fine example of music history and analysis in the traditional mold. Concentrating almost exclusively on art music, both religious and secular, Béhague is more concerned with thematic unity within Latin American music than linear national developments. Consequently, the book is organized in large chronological chunks, though coverage is regional or national within each period. Because of this arrangement and of the wealth of detail, some rather technical, the book demands patience and effort from the non-specialist. But this survey is indispensable, and the effort will be properly rewarded. If only Béhague, or someone equally qualified, would give us a parallel volume on Latin American folk music![13]

At the same time, non-musicologists have done very little to bridge from the opposite direction the gap between music and other disciplines by treating music in their research, their textbooks, or their pedagogical guides. The situation may have improved since Slonimsky wrote that, among North Americans, "in the domain of the arts, and more particularly of music, Latin America remains largely a terra incognita,"[14] but one would hardly realize it from reading what is available to teachers and students of Latin American surveys.

For example, Jean Franco, in her oft-cited synthesis, The Modern Culture of Latin America: Society and the Artist, demonstrates a common tendency to define Latin American culture in terms of, first, literature and, then, art and architecture. For 282 pages of text, the index carries only nine page references to music and musicians.[15]

Among standard surveys of Latin American history, even of the cookbook variety, the gap is equally appalling. The third edition of the legendary text by Hubert Herring, nearly a thousand pages in length, contains six page references to music and dismisses the entire colonial period with the assertion that "Spanish America made but slight contribution in music."[16] Bannon, Miller, and Dunne, in their latest edition, devote one lonely paragraph to music,[17] and the new volume by Robert Jones Shafer concludes that in colonial Spanish America "sacred and profane music was much played, but great composers did not arise." Shafer's only other concession to music is a single sentence on Villa-Lobos.[18]

Civilization teachers appear no better served by the authors than are the historians. Roberto and Carmen Esquenazi-Mayo, in Esencia de Hispanoamérica, include six paragraphs of favorable commentary on music; Ronald Hilton, in La América Latina de ayer y de hoy, uses about two columns to convey the idea that Latin American music

has been mainly European, unoriginal, and not worth much attention. Somewhat better is the anthology Historia de la cultura hispanoamericana, which contains essays on dance and music, the latter by the highly qualified Mexican Vicente T. Mendoza. Yet, even here the two contributions combined fill only fifteen pages of text and they deal almost exclusively with Mexico.[19]

There may be some history and civilization texts that provide broader coverage of music but, if so, they are not the norm. And this in contrast to the claim of Johannes Wilbert

> . . . that before Jamestown was founded Guatemala and Mexico already boasted in Hernando Franco a composer who could match his best contemporary in Spain--as the Archbishop of Mexico proudly and truthfully wrote Philip II. Five years before Harvard College was founded, printing of part-music had already begun in the Western Hemisphere at Lima with a four-part popular song in Quechua, language of the Incas. Thirty-one years before George Washington's birth, Lima had also played host to the first opera composed and staged in the New World.[20]

It is against the background of such an inconsistency that we offer this essay.[21]

C. Authors' Objectives: A Disclaimer

Having already emphasized the distinction between music as a subject of study and music as a reflection of other historico-cultural themes, we need to state clearly the other main assumptions that underlie our thinking, so that the reader will know what not to expect in this essay.

First, our interest, most precisely stated, is not with Latin American music but with music in and of the Latin American area, Latin America being understood to mean everything in the Western Hemisphere south of the United States. This permits us to avoid some sticky definitional problems that could arise, for example, with numerous composers--such as Gutierre Fernández Hidalgo (Spain, Bogotá, Quito, Cuzco, La Plata) and Domenico Zipoli (Italy, Argentina) in the colonial period, and Andrés Sás (France, Peru) and Rodolfo Halffter (Spain, Mexico) in the present century--who were born in European countries but who spent many of their creative years in Latin America. It also allows us to consider Latin American reactions to and adaptations of originally imported musical forms (e.g., waltz, polka) and technologies (e.g., strings, electronic organ) without having to debate whether such are really "Latin American" or not, or when they came to be "Latin American." Therefore, when we use the term "Latin American music," it is meant in the loose sense just described.

Second, we do not intend to provide a guide to music history. We, the authors, are all historians--but not of music--and, in this instance, we want to share with other teachers of Latin American history and civilization what we have found to be an exciting way to understand and to present to students selected aspects of the Latin American world.

Third, even within the above guidelines, this is not meant to be an exhaustive

treatment of either historical themes or musical examples. We wish merely to suggest some possible approaches, in hopes that the resourceful teacher will pursue the bibliography and discography and devise additional interpretations and illustrations.

Fourth, we must assume that the potential user of this essay is or will be regularly involved in teaching Latin American content courses and thus has a general knowledge of Latin American geography and history, as well as some command of at least Spanish. In other words, except for the maps, we cannot provide extensive explanations of the geographical and historical issues alluded to below.

Last, in our own defense, we say again that we are not musicologists and apologize to the music specialists for what will surely appear simplistic and, in places, inaccurate. We hope only that our mistakes are few and minor. More important, we trust that our effort will encourage history and civilization teachers to think music, talk music, play music, and ultimately study music as a way to deepen their own and their students' knowledge of Latin America. We would likewise encourage the experts to make their work more accessible to us.[22]

D. Areas of Focus

1. Geographical

To organize our selected examples we chose three countries and six themes, with additional country and thematic possibilities outlined in section V. Mexico, Brazil, and Colombia are cited not necessarily because they provide the best or the most representative music, although individually and collectively they offer exciting opportunities. Mexico and Brazil are Latin America's two most populous countries, and Colombia is rapidly surpassing Argentina as the third. In the colonial era Colombia and Mexico had two of the hemisphere's most active musical communities, and in the twentieth century Brazil and Mexico have probably been the most productive art music centers and have given the world Latin America's two best-known composers.

Culturally, Brazil has a European heritage slightly different from that of the other two, and the overall ethnic mix is distinct in the three nations. All three have some important African and indigenous, as well as Iberian, input, though the African is certainly strongest in Brazil and weakest in Mexico, the Amerindian strongest in Mexico and probably weakest in Brazil. Consequently, the folk music tradition is extremely rich and varied within each of the three, and the three as a group possess, if only in isolated cases, many examples of cultural and musical forms also found in other parts of the hemisphere.

2. Thematic

Within the national development of Mexico, Brazil, and Colombia, the musical examples are related to six broad themes: Ethnic Variety and Fusion, Regionalism, Cultural Imperialism and Imitativeness, Nationalism, Protest and Revolution, and Urbanization and Cultural Standardization. These seem appropriate here because they

cover a wide spectrum of the Latin American experience, they are likely to be touched on in many history and civilization surveys, and they can be approached fruitfully from the perspective of the music structure.

Obviously these six are not comprehensive, nor are they always mutually exclusive. For the purposes of this essay, again, they are meant only to be suggestions and can be shuffled around as the user wishes.

3. Musical

What in music can be analyzed in seeking to understand and illustrate not only the music system but also these larger historical and cultural themes? In the technical sphere, such qualities as scale, rhythm, melody, harmony, and presentation style can all be enlightening. So can the instruments, in terms of design and use and of manufacture and care. Extremely important is performance context: who performs, when, where, why, and in relation to what audience, if any? And there are equally fascinating questions to be applied on a broader scope: How does the society finance its musical activities? What methods are employed to train new musicians and composers? How do musical tastes relate to class structure? What forces are working to change the various attributes of the music structure?

Delimiting the musical realm is not always easy, because music frequently has not only a rhythmic and/or melodic quality but also a sung (literary) and/or danced (choreographic) dimension as well. In fact, in some performance situations the words and/or the dance are culturally more important than the sound. Certainly the form and content of the lyrics and the costuming and movement of the dance are tangible characteristics that can help to identify other behavioral influences.

Although "there are many kinds of music and few words of sufficient general validity to distinguish among them with the precision required by unrestricted study,"[23] it is common to classify music in several large categories. Primitive music, with no pejorative sense intended, is that found today among a few relatively closed and isolated societies, with small populations, unsophisticated technology, and virtually no interaction with the trends of the great musical systems. Folk music, generally rural in origin, is an anonymous--at least in regard to forms, not particular works--and collective expression of traditional values and customs, developed over long periods, usually in relation to a specific regional context, though as part of a larger cultural and musical system.

Popular music may be considered an outgrowth of modern ubanization and the communications revolution. Highly stylized and commercialized, it is city-based, though it has been penetrating rural areas. Compared to folk music it is the product of individual creation and performance, whether alone or in groups, and much less stable in form. The distinction between folk and popular music has been increasingly blurred as some folk tunes and styles are converted to commercialized pop and some pop

tunes pass into the anonymous folk repertories.

Art music, including classical and modern, has always been associated with a primarily urban, educated, and often moneyed elite. What most distinguishes art music from folk and popular genres is the complexity of structure. Although the former is subject to fairly strict rules of composition, within and along the edges of those rules it is much less regular in terms of beat and harmony, much less symmetrical in regard to melodic progression. By comparison, folk and popular music tend to be structurally repetitive, making them easier to follow and to memorize. Nevertheless, the break between art and popular music is not always precise, as is seen in that transitional category sometimes designated "light" music.[24]

In developing this essay, we expect to cite examples from all of these musical categories and from as many as possible of music's technical qualities and of areas of musical expression and interaction within the larger society.

E. Warnings and Guidelines

1. The Need for Flexibility

Just as it is possible to recreate a battle without fighting it or empathize with a slave without being one, so can we contemplate music without performing or hearing it. But only to a point, for music is a language unto itself, "an art which habitually is formulated by means of sounds." Even the lyrics, though understandable apart from the performance context, may take on a unique emotional mood in vocal presentation. Hence Roberto Escobar's dictum that "the only legitimate [method of] study is through listening."[25]

This is certainly true for the researcher and teacher interested primarily in musical forms, and we encourage listening in the classroom whenever possible. But there are aspects of a society's music structure that can be studied apart from sound, and we encourage teachers equally to cite some musical examples with or without appropriate recordings.

As with other types of cultural artifacts, whether physically present or merely described, the musical references in a history or civilization class should be integrated into a larger, coherent structure. Ideally, as William B. Taylor has written, unless such examples "are directly connected to subjects that are central to the course, they will not rise to the level of 'aids' to teaching,"[26] nor will they provide the maximum benefit to students. In sum, students should be told what it is they are listening to or hearing about and why.

Still, the argument can be forcefully made that it is worthwhile to play for students a variety of Latin American music, even without much commentary, if only to counteract "the popular notion in this country that all Latin American music consists of Tangos and Rumbas"[27] or to demonstrate that Latin America has produced composers of "great creative genius."[28]

Music is intrinsically so exciting and, perhaps, self-explanatory that it can enliven and enlighten virtually any classroom situation.

2. Limitations of Notation

Major reasons for listening to music whenever possible in order to appreciate its broadest meaning are not merely that it can be aesthetically pleasing or that "music exists to express what cannot be said in words."[29] It is likewise true that music cannot always be transcribed and analyzed in terms of standard (i.e., European) musical notation. To the extent that musical forms are the product of unique psychic and cultural forces, the notational system (existing or theoretical) appropriate to the music of a given society will not conform to the organization and performance of music in other societies.

From our perspective this problem is especially real for music completely outside the Western tradition. But even in Latin America, where the European influence has been on balance the most important, various divergent influences and a local process of acculturation have produced musical forms that resemble European ones but that have unique distinguishing characteristics. Therefore, to apply the European notational system to "systems which appear similar but are not really equal is to run the risk of forcing the latter to coincide with the meter, tune, and value appropriate to European music, which occurs with so much popular music that, when transcribed in European notation, loses all its special characteristics."[30]

One important consequence is that even the experts, especially when treating non-art music, are frequently in disagreement over how to transcribe and describe certain musical forms. The renowned folklorist Luis Felipe Ramón y Rivera has traced some of the difficulties encountered in trying to put in written form several traditional Venezuelan genres, and Daniel Zamudio points out correctly that there persists "a failure to adopt a formula for writing down the rhythm and beat of some" typical Colombian tunes.[31] These comments refer to music of principally European origin. How much more complex is the issue when the more indigenous and African traditions are involved!

A lesson to be learned from all this is that the non-expert should be very cautious when confronting simplistic generalizations about the origins, characteristics, and geographical distribution of musical styles. If not analyzed on their own terms, things may not always be what they appear.

3. Musical Areas?

In fact, any generalization about the dominance of a particular musical system over a large geographical area is potentially dangerous. There are just too many variables, too many probable exceptions to permit us to say with confidence or usefulness that, for example, the music of Latin America as a whole or of a subregion (such as the Caribbean) or of a single country or even of a portion of a country is thus and

such in character, no more, no less, and thus constitutes a distinct musical zone.

Although it was originally applied to a different case and level of analysis, it seems appropriate to repeat the warning of Bruno Nettl that musical "areas are not necessarily there, simply awaiting discovery" and that "if the concept of 'musical areas' is valid at all, it must be regarded as a concept with much flexibility."[32] To ignore this is to risk missing both variety within given geographical regions and similarities that cut across regional lines.

4. Music in Transition

Another reason why it is difficult to define specific musical areas is that in many (perhaps all) situations music is not static; it is always being modified in some ways by outside influences and changing human needs. Certainly the rate and degree of change varies immensely, but in Latin America over the past several centuries one constant has been the dynamic nature of folk, popular, and art music. As a result, in the words of John F. Szwed, "although there are at any given time in a society a normative performance style and performance role, there are also counterstyles and roles, surviving from the past and available to be reworked to form new styles."[33]

In short, music cannot be frozen in time, either by the purists who wish to preserve a supposedly "correct" style or by academicians who seek definitions and typologies valid for all time.

5. Aesthetic Ethnocentrism

All of this points to the difficulties of understanding and appreciating the music of an alien culture. In a provocative statement on the epistemological problems of their discipline, K. A. Gourlay warns ethnomusicologists that "Music is not only made according to selected sound patterns acceptable to a particular group of human beings, but its perception is subject to similar constraints. We hear what we want to hear, or, rather, what our programming allows us to hear."[34] No doubt, to a degree, we also "like" what our experiences have taught us to like. And, again, if such obstacles hinder the labors of trained musicologists, how much greater is the problem among the novices!

While Gourlay's statement may be overly deterministic and show insufficient faith in the ability of old dogs, or even young ones, to learn new tricks, it does point up a situation of which we should be aware: the extent to which external considerations, such as language, education, and experience, set limits on what we are emotionally, intellectually, and aesthetically able to do, including the speed with which we can move those limits themselves.

Certainly most non-musicologists and their students in non-music courses would not be expected to transcribe music from field recordings or perceive many of the subtleties of interest to the expert. But most of them, if only tacitly, will find themselves making judgments about what is "good" or "bad" music and what is worth

listening to or not. And here we call on teachers and, through them, their students to begin to make the effort to push back those external limits.

Although not all students will thus be brought to enjoy the music they hear, they can be encouraged to appreciate the fact that all music has meaning to someone in its performance context. The object is not to judge the aesthetic or even technical quality of the music, but to understand what it is about the music in that context that makes it meaningful, or what in the music makes it helpful in studying another society and its history. Students may thereby come to realize that such concepts as aesthetic and technical quality are not based on universals, that what is "good" or "right" about a musical performance is determined by the expectations of the performers and their audience.

These are not easy lessons to be learned and require the instructor to provide a proper model.

F. Cultural Heritage

Before moving to the national-topical examples, we need to repeat the obvious by underscoring the point that Latin America's cultural and, hence, musical heritage derives from three major influences--indigenous, Iberian, and African. Although the evidence of each varies greatly throughout the hemisphere, the startling fact may be the extent to which all have left their imprint on the musical traditions of many areas of Latin America. The detailed characteristics of these influences will be discussed below in the context of the national sections, but it seems useful to summarize here some general features of each, recognizing that even in their original form they were anything but homogeneous.

1. Indigenous

To European ears perhaps the most distinguishing feature of Amerindian music was its use of the pentatonic (5-tone) and, to a lesser extent, tetratonic (4-tone) scales. The principal instruments were flutes, both transverse and vertical; panpipes; various shell, stone, and clay objects that served as horns and trumpets; and a vast collection of percussive elements such as drums, scrapers, and rattles, including maracas. That some indigenous music had harmonic qualities is beyond a doubt, but there is insufficient evidence to prove the existence of pre-Conquest polyphony. Equally difficult to establish is the nature of aboriginal melodic and rhythmic systems. The time scheme was certainly duple more often than triple, if the latter existed at all, the beat usually persistent and regular, the phrasing different from standard European practices. Instrumental performance was frequently, but not always, accompanied by song and/or dance. Whatever the nature of pre-Columbian music, however, that the Indians had the ability quickly to master European music and instruments is a documented fact, suggesting over large areas a long and complex musical tradition.[35]

2. Iberian

At the time of the New World discoveries, Iberian music had already acquired most of the characteristics associated with evolving European forms. In addition to their own wind and percussion instruments, the Iberians carried to America the string family, of which the guitar and its many relatives quickly became an integral part of New World folk music. Similarly, the organ for several centruies would remain central to religious and art music performance. The scale conformed to the standard diatonic structure of eight tones to the octave; by the end of the colonial era harmonies were of both the polyphonic and parallel varieties, of which the latter most strongly influenced Latin American folk music.

In regard to rhythm, the Iberians employed both duple and triple meter, though in folk music the triple may have been more important. In fact, a key element in some Latin American folk music which is today considered most European, is the ambivalence that results from the interplay of duple and triple rhythms, a pattern known as hemiola. This is most commonly associated with a 6/8 time signature, since 6/8 can be counted with either two or three primary beats to the measure. If, simultaneously, some instruments are emphasizing two strong beats and others three (vertical hemiola), or if at various intervals all musicians shift the emphasis from two to three beats, or vice versa (horizontal hemiola), the consequence is a lively and seemingly syncopated rhythm that, in combination with local patterns of improvisation, makes transcription into standard notation extremely difficult. Nevertheless, the primary beat in European music is consistently more regular and articulated than in African styles.[36]

3. African

Although to many Europeans African music appears "primitive" and strange, the music that accompanied the slaves to Latin America proved amazingly compatible with the music of their Iberian masters. A pentatonic scale was employed in Africa, but more common was the same diatonic scale, with variations, that was the basis of the European system. Africans also probably knew duple and triple meter, though the former no doubt was preferred. Harmony existed in African singing, though it may have been an incidental rather than a designed feature, the result of the overlapping of phrases in the call-and-response technique.

One distinguishing characteristic of African music was and is group participation, often organized around that call-and-response pattern in which an individual alternates phrases with a so-called chorus. Another primary African trait is the preeminent role of percussive instruments, including a variety of drums and the marimba, the melodic role of which may have been subordinate to the percussive in Africa.

However, the most compelling quality of African music has to be its complex rhythmic style, itself related to the omnipresent percussion instruments but compli-

cated by the use of voice and hands. This style is difficult to explain, but may be conceptualized as a series of layered rhythmic tracks, each with its own meter, its own syncopation, its own short musical theme that is repeated with improvisation; periodically, often at long intervals, the beat of the various layers will coincide. Throughout there may be a regular, underlying, unifying beat, but it is only subconsciously perceived by the participants and infrequently sounded. Offbeat accentuation and phrasing are common, even on the melodic line. The effect, at times, is similar to the Iberian hemiola.

In sum, however we describe it, a core Black African model has greatly affected both secular and religious music in Afro-Latin American, as well as Afro-American, societies and, according to Alan Lomax, now "challenges, as an equal, the principal communication styles transported to the New World from Europe."[37]

4. Others

Very briefly we should point out that not all European musical influences reaching Latin America were of Iberian origin. The waltz and polka gained wide popularity in the New World, as did the contradanza, a Latinized form of the English country dance. In the nineteenth century Italian lyric styles and the general European nationalistic focus shaped both audience tastes and composers' orientations in Latin American opera; in the twentieth century, art music trends were often set in Paris.

To the extent that United States culture has recently become sui generis, it also must be considered a distinct source of musical change. Among the avant-garde in art music, the United States has probably influenced atonal, electronic, and computor-composed music, though the Latin Americans themselves have been commendably original in these areas. More extensive, no doubt, has been the impact of North American jazz and rock, though again it can be argued that over time Latin American music, in turn, has had an influence on them.

Latin Americans owe much to the musical heritage they have received from many sources. What they have done with that heritage is a credit to them and a source of pleasure for people far beyond the world of Latin America.

Notes

1. For a brief listing of some recent publications on problems and methods of teaching Latin American history, see Eduardo Hernández, "A Select Bibliography on Teaching Latin American History," in Teaching Latin American History, eds. E. Bradford Burns (Los Angeles: UCLA, Office of Learning Resources, 1977), pp. 37-40.

2. Gilbert Chase, "Musicology, History, and Anthropology: Current Thoughts," in Current Thought in Musicology, ed. John W. Grubbs (Austin: University of Texas Press, 1976), p. 236.

3. Ibid., p. 232.

4. Various comments on these problems are found in Joseph Blum, "Problems of Salsa Research," Ethnomusicology 22, no. 1 (January 1978): 137-149; Bruno Nettl, "Comparison and Comparative Method in Ethnomusicology," Yearbook for Inter-American Musical Research 9 (1973): 148-161; Alan P. Merriam, The Anthropology of Music (Evanston: Northwestern University Press, 1964).

5. For reports on another experiment in the use of a musical genre to understand wider historical developments, see Jerome V. Reel, Jr., "History through Opera: A Classroom Experience," The History Teacher 11, no. 4 (August 1978): 535-541, and "Opera and History," The Opera Journal 11, no. 1 (1978): 6-14.

6. Roberto Escobar, "Hacia un enfoque genreal de la música en América Latina," Yearbook for Inter-American Musical Research 8 (1972): 113.

7. Nicolas Slonimsky, Music of Latin America (New York: Thomas Y. Crowell, 1945), p. 19.

8. Merriam, The Anthropology of Music, p. 7.

9. Andrés Pardo Tovar, "Traditional Songs in Chocó, Colombia," Inter-American Music Bulletin 46/47 (March-May 1965): 24.

10. Robert Stevenson, "The Teaching of Latin American Music," in Latin America: Sights and Sounds. A Guide to Motion Pictures and Music for College Courses, by Jane Loy (Gainesville, Fla.: Consortium of Latin American Studies Programs, Publication No. 5, 1973), pp. 237-243. A report on a radio series produced by Dr. Bensusan and a colleague is in Guy Bensusan and Charles R. Carlisle, "Raices y ritmos/Roots and Rhythms: Our Heritage of Latin American Music," Latin American Research Review 13, no. 3 (1978): 155-160.

11. See note 7 above.

12. Gilbert Chase, A Guide to the Music of Latin America (2d ed., rev. and enl.; Washington: Pan American Union and the Library of Congress, 1962). The reprint edition was issued by AMS (New York, 1972).

13. Gerard Béhague, Music in Latin America: An Introduction (Englewood Cliffs: Prentice-Hall, 1979). Perhaps the best introduction to Latin American folk musics now available in English is found in Bruno Nettl, Folk and Traditional Music of the Western Continents (2d ed.; Englewood Cliffs: Prentice-Hall, 1973); Béhague collaborated in the preparation of the chapters dealing with Latin America.

14. Slonimsky, Music of Latin America, p. 1.

15. Jean Franco, The Modern Culture of Latin America: Society and the Artist (New York: Frederick A. Praeger, 1967).

16. Hubert Herring, A History of Latin America, from the Beginnings to the Present (3d ed.; New York: Alfred A. Knopf, 1968), p. 211.

17. John Francis Bannon et al., Latin America (4th ed.; Encino, Cal.: Glencoe Press, 1977).

18. Robert Jones Shafer, A History of Latin America (Lexington, Mass.: D.C. Heath, 1978), pp. 214-215, 534.

19. Roberto and Carmen Esquerazi-Mayo, Esencia de Hispanoamérica (New York: Holt, Rinehart, and Winston, 1969); Ronald Hilton, La América Latina de ayer y de hoy (New York: Holt, Rinehart, and Winston, 1970); Agnes Marie Brady, ed., Historia de la cultura hispanoamericana (New York: Macmillan, 1966).

20. Album notes from Salve Regina: Choral Music of the Spanish New World, 1550-1750 (Angel 3600).

21. A more comprehensive bibliography is included below. For the person searching for specific items, some basic references to music and musicians are found in Encyclopedia of Latin America, ed. Helen Delpar (New York: McGraw-Hill, 1974). Although superficial, a potentially helpful visual introduction to Latin American music is the film Discovering the Music of Latin America; an evaluation and rental information are offered by Loy, Latin America: Sights and Sounds, pp. 81-82. A. L. Lloyd and Isabel Aretz de Ramón y Rivera have collected a sampling of folk songs, with music and translations, from all the countries of the Americas; see Folk Songs of the Americas (New York: Oak Publications, 1966).

22. An important step in that direction was taken in the seminar entitled "Music in Latin American Society: Past and Present," sponsored by the National Endowment

for the Humanities, hosted by the University of Texas at Austin, and directed by Gerard Béhague during the summer of 1978. Participation by the authors in that seminar inspired the preparation of this guide.

23. Carlos Vega, "Mesomusic: An Essay on the Music of the Masses," Ethnomusicology 10, no. 1 (January 1966): 1.

24. An interesting but less than satisfactory attempt to eliminate some of this imprecision is made by Carlos Vega, ibid.

25. Roberto Escobar, "Hacia un enfoque general," 111.

26. William B. Taylor, "Some Techniques for Integrating Popular Culture into a Course on Twentieth-Century Mexico," in Burns et al., eds., Teaching Latin American History, p. 16.

27. Slonimsky, Music of Latin America, p. 11.

28. Loy, Latin America: Sights and Sounds, p. 236.

29. Escobar, "Hacia un enfoque general," p. 112.

30. Ibid., p. 111.

31. Luis Felipe Ramón y Rivera, La música popular de Venezuela (Caracas: Ernesto Armitano, 1976); Daniel Zamudio G., El folklore musical en Colombia (Suplemento número 14 de la Revista de las Indias 35 [May-June 1949]), p. 12.

32. Bruno Nettl, "Musical Areas Reconsidered: A Critique of North American Indian Research," in Gustave Reese and Robert J. Snow, eds., Essays in Musicology (New York: Da Capo Press, 1977 [1969]), pp. 182, 188.

33. John F. Szwed, "Afro-American Musical Adaptation," in Norman E. Whitten, Jr., and John F. Szwed, eds., Afro-American Anthropology: Contemporary Perspectives (New York: Collier-Macmillan, 1970), p. 226.

34. K. A. Gourlay, "Towards a Reassessment of the Ethnomusicologist's Role in Research," Ethnomusicology 22, no. 1 (January 1978): 16.

35. Numerous aspects of pre-Columbian music are treated in Robert Stevenson, Music in Aztec and Inca Territory (Berkeley: University of California Press, 1968).

36. A popularized introduction to Spanish music is Ann Livermore, A Short History of Spanish Music (New York: Vienna House, 1972).

37. Alan Lomax, "The Homogeneity of African-Afro-American Music Style," in Whitten and Szwed, eds., Afro-American Anthropology, p. 201. Summaries of the African musical background are found in Alan P. Merriam, "African Music," in Continuity and Change in African Cultures, eds. William R. Bascom and Melville J. Herskovits (Chicago: University of Chicago Press, 1959), pp. 49-86, and Richard Alan Waterman, "African Influence on the Music of the Americas," in Acculturation in the Americas, ed. Sol Tax (New York: Cooper Square Publishers, 1967 [1952]), pp. 207-218.

II. Mexico

Mexico has some of the most developed folk, popular, and art music traditions in Latin America. Its pre-Columbian civilization used music extensively in the religious rituals that permeated nearly every aspect of society. By the late 1520s, when the Franciscans were arriving to establish the first educational system in the recently conquered land, music proved to be an excellent medium for facilitating the cultural adaptation of the indigene to the imposed values of the European invader. Later, as the colony of New Spain grew, the Spanish resident enjoyed much of the same religious and secular music as he did in the metropolis. The creole and the mestizo modified this dual heritage of Spanish and indigenous music, and still argued is a putative African influence, especially in the coastal areas. The eighteenth and nineteenth centuries saw non-Hispanic music--such as Italian opera and French salon music--broaden the base of a music that by this time was also acquiring a "Mexican" or "national" character. The twentieth century obviously was heir to a long musical evolution, and the nationalism that became the driving principle of contemporary Mexican culture engendered a native musical apotheosis at both the popular and elite levels. Marvelously, much of the music from these different epochs and idioms is extant.

A. Ethnic Variety and Fusion

Ethnicity is a subtle, though all too real, issue in Mexican society. In the long evolution of the peoples who constitute modern Mexico, the triadic division of society into indigenes, mestizos, and creoles has remained the most enduring frame of reference; however, the continual shifting of social and economic determinants blurs the hallowed distinctions. This problem is further complicated by the fact that pre-Hispanic Mexico was in the larger sense an ethnically plural society and offered no unified material and spiritual culture to the European intruders, other than those shared elements classified as Mesoamerican. Moreover, ethnic variety and fusion are tied to regionalism, and in some geocultural contexts it is an academic question whether geographical or ethnic factors control the formation of ethos.

If, then, these considerations are understood to preclude the exact analysis of ethnicity, music may be seen in its relationship to traditional ethnic patterns.

Of the major pre-Hispanic indigenous peoples, most have survived until the present day, albeit in substantially altered forms. Chroniclers in the post-Conquest era left ample testimony of indigenous musical function and performance, and some of the music may still be heard. The music has been studied and, in many instances, recorded by ethnomusicologists; however, the precise degree of outside influence or of evolution from the sixteenth to the twentieth centuries cannot be adequately measured. Among most indigenous peoples music was a highly developed art and provided aural links in the numerous rituals transferring social precepts into the intangible powers associated with religious, agricultural, military, political, and biological cycles.

This pervasive socio-religious function of music was supported by pre-Hispanic instruments, primarily drums, rattles, scrapers, flutes, trumpets, and vocal response. Music was closely related to dance, as it would be at the popular level for much of the colonial and national periods. The pre-Hispanic musical map may be divided into three areas: 1) The region north of the Chichimec line, which runs approximately from Culiacán to Tampico; here the strongest musical cultures are the Seris, the Yaquis, the Mayos, and the Tarahumaras. 2) The central region of Mexico, which comprises the Tarascans, Coras, and Huichols in the west, the Aztecs and Otomis in the central part, and the Totonacs in the east. 3) The southern region, which includes Oaxaca, Chiapas, and Yucatán and the three major indigenous cultures--the Mixtecs, the Zapotecs, the Mayas, and their latter-day descendants. Although during the last twenty years musical archaeology has left the dark ages, the exact state of indigenous musical art on the eve of the Conquest will never be fully known. Since virtually all indigenous music in some way has been exposed to European influence, care must be exercised in projecting pre-Hispanic models.

When the Spaniards conquered Mexico in 1521 their civilization contained the richest musical heritage in Europe, manifested in secular and religious traditions built out of Iberian, Hebraic, Arabic, and Christian elements. Cultural and biological fusion of indigenes and Spaniards occurred immediately, and in the realm of music new syntheses emerged that have shaped Mexican music to the present day. It was because of the developed music traditions of both Spain and Mexico that music became a successful medium for acculturation, a fact generally overlooked by both historians and anthropologists. John McAndrew's study of the architectural significance of the open chapel may be applied to music as well. There was a musical courtyard, literally and figuratively, that promoted the interchange between Spaniard and indigene and contributed to the making of a Mexican culture.

The Spaniards brought their instruments and music, but, as with other aspects of the growth of Old World culture in the New, it represented an incomplete transfer. Certain elements in the musical culture of northern Spain, such as the bagpipes and the dance known as the jota, made no imprint on Mexico. Vicente T. Mendoza thinks that the only northern Spanish influence on Mexican music came from Asturias and is

found in children's songs. On the other hand, the dance step of southern Spain, the zapateado, and the guitar that accompanies it were the basis for one of the more widespread types of Mexican music, the son. A variety of Renaissance plucked string instruments including the harp, the mandolin, and the vihuela family, as well as bowed string instruments, keyboard instruments, woodwinds, brass, and percussion were readily accepted by colonial Mexico. Interestingly, cante jondo (siguiriyas, soleares) had only a minimal influence on Mexican music. But its lighter, allied form, cante flamenco (sevillanas, peteneras, malagueñas), had a marked impact on Mexican music.

Ethnic fusion in music occurred almost solely in popular forms, since colonial art music, whether secular or religious, was predominantly Spanish in origin. At the inns and pulquerías, on the mule trails, during fiestas, pageants, and serenades, and on the street corners, the indigenes absorbed new musical ideas from the Spaniards. Music was employed in all areas of church life to facilitate the spread of Christianity. The missionary use of religious theater--coloquios, pastorelas, and autos sacramentales--can be viewed as an extension in drama and music of the primitive church concept of the Christian humanism under Charles V. In the secular sphere, the conquistadors brought their romances, long associated with the Reconquest, and new ones were composed to recount their experiences in the New World. Américo Paredes suggests that a romance, "La Ciudad de Jauja," describing a New World utopia and sung in Spain as well as in Peru and on the Texas-Mexican border, may have been a spur to colonization and internal migration. In colonial urban entertainment, music was introduced through the theatrical skit--tonadilla, sainete, and later zarzuela. The entremés served both religious and secular ends.

Throughout Mexico, music reflected varying stages of mestizaje. Colonial musicians turned the Spanish string instruments into a baroque catalog of differently sized, tuned, and stringed guitars, harps, and violins. Hundreds of pieces like "Las mañanitas" and "El Xochipitzáhuac" might have a European melody and rhythm and be performed with European instruments but were sung in indigenous languages in a tense, falsetto style. The fandango as a dance-song-festive complex developed primarily as a mestizo experience. Ethnic fusion underlay many of the Mexican popular forms: corrido, canción, son, villancico, and alabanza. The most ironic example of ethnic fusion is the "Dance of the Conquest," performed by indigenous musicians, known today as "concheros," who celebrate the spread of Christianity, of which they were largely the victims (I., A.).*

B. Regionalism

In Mexico, regionalism is determined by geographical, economic, and ethnic

* References in this essay are to the "Discography," pp. 81-83.

factors as well as by patterns of colonization. Over the centuries, regions and states have developed distinctive repertories and instrumentation. Yucatán has a romantic lyricism, the isthmus of Tehuantepec features marimbas, the north is characterized by duet singing, the bajo sexto, and the diatonic accordion. The central region of the country between both coasts is the cradle of the son ("tune" or "piece"), a form derived from Andalusian music and adapted in Mexico with some indigenous and African influence. It is defined by its hemiola rhythm, fast tempo, and string-band accompaniment, by its integrative role in dance and in the fiesta, and by its reinforcement of the loosely-related sung quatrains called coplas.

Although the son has common elements throughout the central region, it also has variants in sub-regions. In Guerrero the son is played to drum, guitar, and violin; in Jalisco to a proto-mariachi group--guitarra quinta, violin(s), and harp. In the Huasteca region, comprising Hidalgo and parts of San Luis Potosí, Puebla, Querétaro, and Veracruz, the son is accompanied by guitar, huapanguera, and violin, and emphasizes falsetto singing and the Andalusian cadence. In Veracruz the son is noteworthy for its virtuoso harp and requinto accompaniments. The son should be understood against the evolution of mestizo society from pariah status in the colonial period to dominant culture in the twentieth century. The social psychology of the son reveals the processes of acculturation and ethnic identity and how a Mexican selfhood is achieved through games, jest, and verbalization. The music of the son is ancillary to the form's societal enactment conveyed by vegetal, occupational, and sexual imagery. Terms like "huapango" and fandango" are used in central and eastern Mexico to refer to the dance, the songs, the fiesta, or all three as they relate to the son.

If regionalism was enhanced by certain tendencies of the 1910 Revolution, the states emerged with greater prominence in the national panorama, and almost every state has had one or more LPs dedicated to its typical music. Often musical regionalism serves as a device to perpetuate the memory of a local historical personage such as Bishop Vasco de Quiroga of Michoacán. The canción and other musical forms also have a regional focus.[2]

C. Cultural Imperialism and Imitativeness

The history of cultural imperialism in Mexico properly begins with the Conquest. By 1523, schools such as that of Pedro de Gante at Texcoco had laid the foundations for an educational system that would impose the values of Euro-Christian culture on Mexico. While the Mexicans learned the popular rhythms and melodies of southern Spain and transformed them into sonecitos, the masses and other art music of the day began to be heard in the newly consolidated centers of Spanish authority in Mexico. The "Salve Regina" had become the hymn of discovery and conquest, and as an imperial metaphor it would be enlarged in the successful colonial expansion. The principal cathedrals of Mexico City, Puebla, Oaxaca, Morelia, and Guadalajara orga-

ized musical life in New Spain, serving as both music schools and concert halls for performing orchestras.

Hapsburg imperialism, which culturally presided over an evolution of styles from the geometrical purposiveness of the Renaissance to the energetic expressiveness of the baroque era, laid down its canons of taste for its willing colonies to imitate. Appropriately, when the Bourbons came to the throne in the eighteenth century and to a limited degree opened Spain to a wider world, Italian musical influences were felt in Mexico. Opera strengthened the position of secular art music and would have an effect on popular music as well. Mexican music had begun to function less as the vehicle of conquest and Christianization and more as a medium of cosmopolitanism. Inter-colonial trade in the late eighteenth and early nineteenth centuries helped transmit to Mexican shores two South American forms of popular music, the bambuco and chilena.

The nineteenth century saw the encroachment of foreign powers on Mexico, primarily for economic exploitation; at the same time, Mexico was spurred into developing its nationhood. Culture reflected these new forces, as witnessed in the changes occurring in musical life. Thus non-Hispanic as well as other Latin American music blended into the long Spanish-indigenous mixture. Secular art music was being developed in schools of its own and rivaled religious music in public esteem. Music now sometimes went from Latin America to Spain and back to Latin America. From Cuba came the habanera, a dance, which later opened the way for the danza and the danzón and altered the course of popular music. European salon music--waltzes, polkas, mazurkas, and schottisches--set new standards for composition in Mexico and filtered down to the popular idiom. The jarabe was the primary focus of popular music in the century.

The twentieth century has seen no lessening of Mexico's exposure to the music of the outside world, from the avant-garde movement to punk rock. Yet is the imitation of "alien" forms necessarily a negative experience in Mexican culture? After all, it may be argued, these outside influences could be incorporated into a national experience. Wasn't it Juventino Rosas, composing in a turn-of-the-century European salon style, who became one of the most popular of all Mexican musicians? Here music must be viewed within a framework of the central issues concerning the meaning of Mexican culture--universalism, cosmopolitanism, and nationalism and how these trends merge with the larger themes of urbanization and cultural standardization.[3]

D. Nationalism

Nationalism is widely regarded as the most potent historical force in modern Latin America. In Mexico its origins date back to the eighteenth century, and by the early 1800s there was already sentiment for a "Mexican" literature. However, the nineteenth century in Mexico generally was a period that saw European cultural values prevail over national ones, especially in music. Foreign intervention catalyzed

nationalistic fervor, and it is not surprising that during the "Restored Republic," after the ouster of the French in 1867, there was a drive to enhance national identity. Liberalism had often resorted to the vernacular to generate effective political and social criticism of the conservatives. It was during this period that musical training was being organized along the conservatory model, the opera Guatimotzin with Aztec motifs was premiered, and several composers made arrangements of jarabes--son-type music that accompanied the creole-mestizo dance of the same name. As Gerard Béhague has noted, the nineteenth-century piano composers were the first to perceive the creative possibilities inherent in native folk music.

Cultural nationalism, therefore, did not come of age until the 1910 Revolution, when an official rhetoric of redeeming the people became preeminent. This signaled, of course, the attempt of Mexico's intelligentsia to reverse much of the Europeanization of the preceding century, a task that proved futile, if not foolish. Nonetheless, a nativistic esthetic soon permeated all the arts under state tutelage. Musical nationalism embraced more than the use of folkloric sources in composition. It included a wide range of musical activities: institutional rationale, curriculum reform, music criticism, the history of music, publications, and ultimately song contests, field collecting, and the record industry.

It was in this atmosphere, especially in the years 1910-1925, that the aspiring composer had the choice of falling back on the accepted music of the Porfirian period or cutting loose and steeping himself in popular traditions for nationalistic appeal. Most took a middle path. One such musician was Manuel M. Ponce, who while never abandoning his salon experience turned away from it and toward the music of the barrio, the cantina, the serenade, the agrarian encampment, to deliver an art that was deemed "Mexican." His collection of "Mexican Songs" would be published in sheet music and reprinted in magazines throughout the violent phase of the Revolution (1910-1920), the government would fund his study of folk music, and he would organize concerts for the state under its new populist policy of manipulating the masses. Ponce also established the practice, common to the twentieth-century avant-garde, of eclectically identifying with diverse musical idioms--here an art trend, there a popular one, here impressionism, there jazz. He was among the first to complete music tours in the United States and in Europe, illustrating the dual acceptance at home and abroad that, ironically, often is required of nationalistic art in Latin America. Nearly every composer in the classic period of musical nationalism (1920s-1950s) would be inspired by his example.

In the wake of Ponce's achievements came an important generation of nationalist art composers, some of them his students. Among them were Candelario Huízar, José Rolón, Vicente T. Mendoza, Luis Sandi, Daniel Ayala, Salvador Contreras, Carlos Chávez, Silvestre Revueltas, Carlos Jiménez Mabarak, Miguel Bernal Jiménez, José Pablo Moncayo, and Blas Galindo. All matured professionally in the post-revolutionary cultural renaissance that ushered in an informed appreciation of pre-Hispanic and contemporary

indigenous and mestizo values. All became ideological promoters of the Revolution and expressed in music many of the political and anthropological themes of their counterparts in painting and literature. Since the arts were vital to the governments's implementation of its revolutionary program, especially in labor and education, most of these musicians were co-opted by the state and joined the bureaucratic ranks of the forgers of modern Mexico. To paraphrase Enrique Krauze, some became "cultural caudillos," reaching a position of considerable power in the process of interaction between government and the masses, education and the arts.

Mexican music, as well as the other arts developing the 1920s, should be interpreted as a reflection of social and cultural change. An older political and institutional order and the esthetic perceptions associated with it were forced to yield to a new theory of power and to fresh artistic relationships. The violent phase of the Revolution had uprooted thousands of Mexicans, moving them around the country and bringing them into contact with each other in a way that had seldom occurred in Mexican history. Consequently, the revelation of locale was crucial to the creative experience. Each patria chica might have distinctive food, dress, speech, dance, music, jokes, some of which could become the raw materials of a new national tapestry. As Carlos Monsiváis has written, the Revolution was fought in a country of illiterates who responded only to sounds and images as effective media of communication. Thus artistic integrity was maintained through a culturally telluric symbolism, and provincial identity not only reinforced the Revolution but was fundamental to the idea of Mexico itself. Colors, rhythms, earth, cornfield, town, perhaps an ancient indigenous societal pattern or the bravado of the new mestizo leadership, coalesced into a nativist ideology. The popular basis of nationalism was all too obvious. By the 1930s this setting could be transmitted by film and radio, and a formulaic national culture was engendered. And it was this primitivism and regionalist resurgence in the arts that was sanctified by the avant-garde in the twenties and the thirties.

Among the generation of nationalist composers, it fell to Carlos Chávez to assume Ponce's role of prime mover in the multiple activities of Mexican musical life--indigenism, education, composition, administration, diplomacy, and public relations. The founder and developer of the National Symphony Orchestra in its second era (1928), Chávez should be evaluated in terms of the "institutionalization" of the Revolution. His work in improving United States-Mexican musical exchange is too often ignored as a significant aspect of the cultural dimension of inter-American relations. If he went further than Ponce in advancing Mexican music, it was because he had precedence and organization behind him. By the 1930s most composers moved freely between the universalist and nationalist styles of the day. Thus Chávez's "Sinfonía India," partially scored for indigenous instruments, was balanced by his "Sinfonía de Antígona," constructed on Greek modes. Other pieces were cast in a non-nationalistic idiom. At the most rudimentary level nationalist composers simply orchestrated sones; in a

subtler fashion they absorbed Mexicanist sources of creation but attempted to transcend the purely folkloric element toward a more universalistic expression. In the latter category belong the compositions of Silvestre Revueltas.

The nationalist composers wrote predominately for symphonic and chamber orchestra, solo instrument--primarily piano and guitar--ballet, radio, and film. On a generally exciting coloristic texture the social and political themes of contemporary Mexico were revealed as they were by the muralists and the novelists. Chávez dignified the proletariat and composed Aztec ballets, Mabarak Mayan ones; Moncayo commemorated Emiliano Zapata. Galindo turned to the classic western son "La negra" for inspiration, and Moncayo arranged the eastern sones "El siquisiri," "El balajú," and "El gavilán." Bernal Jiménez invoked the memory of Bishop Quiroga, Revueltas metamorphosed the locale. In their political, didactic, and, above all, artistic functions the nationalist composers integrated Mexican culture into a larger western tradition.[4]

E. Protest and Revolution

Mexican music has had an intermittent relationship to protest and revolution in the country's history. The pasquín tradition of publicly posting defamatory coplas, a common practice in the colonial period, has Iberian roots that go back to Roman rule. It may be inferred that these coplas were sometimes sung. We know that both courtly and popular music was composed to celebrate the arrival of viceroys and bishops, and there is no reason not to assume that there was a musical expression of satirical protest over grain prices, student grievances, and other public issues of the moment. The entremés is a well-documented medium of social criticism. The ballad tradition of the Conquest could be converted to creole and mestizo needs in the stabilized colony. In 1684 "Coplas al Tapado" was composed to celebrate an execution and reportedly sold well in broadsides. Archival research tells us that the Inquisition proscribed certain sones not only because of their invitation to license but also because their coplas mocked the behavior and even the dress of the clergy. There is enough evidence to indicate that by the eighteenth century a music of social consciousness existed as a not uncommon occurrence. By 1810 the songs honoring viceroys and kings increasingly were being politicized.

Mexican independence (1810-1821) expanded the role of music in public communication. The ideological struggle between conservatives and liberals emerges as a popular phenomenon if viewed in the songs it spawned. Musically, nineteenth-century political songs illustrate a convergence of styles. Some were sung to tunes derived from salon, theatrical, and children's music. Some were marches. Others originated in the Cuban music arriving in Mexico, like "La nueva paloma," a parody of the habanera "La paloma." By the late nineteenth century the corrido had made its definitive appearance in the popular repertory. A fusion of older song forms such as the romance, décima, and jácara, the corrido served a narrative function and underscored the theme

of machismo, though its direct social and political commentary often was quite reduced. In 1880 the Vanegas Arroyo publishing house for broadsides was established, giving a durable institutional basis to the music of protest and revolution.

The political unrest occasioned by independence, the Spanish Constitution of 1812, Iturbide's rule, the 1833 reform laws, the Mexican-American War, the Constitution of 1857, aroused the public consciousness in song. The relationship between the arts and political struggle deepened as liberal intellectuals frequently penned broadsides or took up arms. The liberal-conservative sturggle came to a dramatic head with the French intervention (1862-1867), and much of the half-century stock of political music was employed in the intervention cancionero. In the song "Los cangrejos" clerical authority, the military fuero, contraband, and indigenous poverty are singled out as the legacy of conservatism. In other songs Napoleon III, his meddling minister in Mexico, Dubois de Saligny, and their Mexican ally, Juan Nepomuceno Almonte, are anathematized as anti-patria agents. "Adiós, Mamá Carlota" presumably summarized the popular mood in 1867. With the onset of the Porfiriato (1876-1911) the older political song of the liberal-conservative era gave way to the corrido and an emphasis on caudillos and catastrophes. However, social banditry, given major treatment in "Heraclio Bernal," and an early anti-Díaz uprising, recorded in "Los pronunciados," foreshadowed things to come.

The 1910 Revolution enshrined the corrido as the preeminent popular musical artifact of Mexican history. Its appeal, however, rests not in its music--the simplest of all mestizo forms--but in its unique textual expression of attitude and event in the Revolution. The older European music associated with nineteenth-century protest was now usually devoid of political content and served a lyrical function in the cycle of Revolutionary songs such as "La Adelita," "La cucaracha," and "La Valentina." Corridos were composed by both anonymous and well-known musicians, distributed as broadsides, and sung at fairs and markets, in the cantinas, and around the campfire. Their corpus approaches a great informal history of Mexico. We may see self, society, and politics scrutinized through the execution of a revolutionary. We may learn of migrant labor patterns, a huertista enclave in Brownsville, a telephone exchange of machismo in the Battle of Torreón, the Mexican assessment of gringo character, the lust for la silla, and positions on church, agrarianism, and foreign relations. For the violent phase of the Revolution nearly every event from the pronouncement of Madero to the flight of Carranza is chronicled in one or more versions. Merle Simmons, who has interpreted Mexican history through the corrido, finds that the people considered Madero to be an iluso, that it was indifferent to Carranza, that it looked favorably on Obregón and unfavorably on Calles, and that by the 1940s it had become disillusioned with the Revolution.

During the period 1940-1960, as the Revolution turned away from the pueblo and toward other goals, it suffered the loss of the people's confidence. Lázaro Cárdenas

was the only institutional hero it produced, and soon there was no one worthy of being sung about. Industrialization had not substantially benefited the masses, and by the 1960s a decade or more of criticism had been written attacking the tyranny of the monolithic official party, PRI, and denouncing the failure of the Revolution. The rich were getting richer and the poor poorer. The Indian suffered as much as he did in the sixteenth century.

Beginning in 1958 public protest reached a new level of intensity. In that year railroad workers and teachers voiced their grievances to the government and were harshly rebuffed. In 1962 Rubén Jaramillo, an agrarian reformer in Morelos, was murdered together with his family, apparently by governmental order. In 1964-1965, doctors and hospital workers went on strike, and the dispute was not satisfactorily resolved. Then in 1968 the massacre of students occurred at Tlatelolco, occasioning one of the deepest spiritual crises in the country's history. On June 10, 1971, a student rally was broken up by an organized gang called "halcones" while the police stood by. Other serious confrontations between dissidents and authorities took place in the states. It all seemed vaguely familiar, and the intelligentsia spoke of neo-porfirismo. These social and political circumstances in part have inspired the latest phase in the music of protest and revolution. The old corrido culture, though still alive, could no longer effectively communicate events that often were diffused in an urban and bureaucratic haze and produced no heroes.

Although the standard musical vehicles for political protest were still acceptable, they could not successfully compete with one of the most significant trends in Latin American popular music--the "new song." Originating in South America and initially the outgrowth of purely musical ideas, it was converted to political ends with the rise of the new authoritarian states in the sixties and seventies. Musically the new song synthesizes many traditions, but the neo-folkloric element predominates, especially the use of Andean instruments. It is a slick, urban music, as frequently as not performed for middle- and upper-class audiences by men with beards and women dressed in ponchos. Textually, the new song embodies the post-Castro rhetoric of Latin American revolution with a predictable imagery of gorilismo, neocolonialism, Marxist class struggle, and Third World identity. The new song took hold in Mexico in the aftermath of Tlatelolco, even though its dissemination often has been hindered by the government-influenced media. Well behind its South American progenitor in musical as well as social impact, the Mexican new song is slowly fusing an older lyricism and a fresh set of political themes ranging from allendismo to chicanismo.

Grupo Cade, José de Molina, and Gabino Palomares exemplify the new song in its format of social and political commentary. Newcomers Paco Tello and Ludín Kimura are just beginning to record their compositions. Molina delivers up in firebrand style the Mexican tragedies since 1958, and his performance often is interspersed with narrated texts by Leopoldo Ayala. Palomares has assembled a group that plays like a

classical consort, relies on an assortment of styles from chamber to Andean, and ignores Mexican music unless a piece especially calls for it. In a rough, militant lyricism, his songs speak of the plight of potosino workers, call for a new Indianism, and praise sandinismo. Solidarity with Allende both before and after his fall was a theme in the Echeverría sexennium and has been well publicized by new-song artists. Oscar Chávez adheres to an accepted, non-radical form of satire, and his music is grounded in traditional Mexican styles. Popular with the chic set of the Café Colón, his political parodies embrace a variety of subjects including the destapamiento (the ritual of revealing the presidential successor), labor charrismo, textbook controversies, drug smuggling, the feminist movement, and the PRI inner circle.[5]

F. Urbanization and Cultural Standardization

As the central city of the nation, Mexico City plays a preponderant role in the history of Mexican culture. It both intensifies and develops artistic trends, reinforcing the categories of ethnic fusion, regionalism, imitativeness, nationalism, and protest and revolution. Musical life in Mexico City is both a summary and a point of departure, and the complete range of musical activities, whether esthetic or commercial, invariably focuses on the city. Already in the colonial period the Coliseo, and later the Nuevo Coliseo, acted as a clearinghouse for secular music, filtering the newly-arrived Spanish music through a Mexican ambience and out into barrio and province. By the late nineteenth century theaters had multiplied in Mexico City, serving as sieves for musical genres from opera to vaudeville. The Revolution brought the cultural region to Mexico City and back again. When the generals came to Mexico City and went to the nightclubs and theaters, they asked for the sones of their tierras. State clubs were organized in the city and helped give a national dimension to the image of the patria chica. For the first time in Mexican history regional musicians were accorded national esteem. Thus the popularity of an orchestra in Mexico City was often based on its repertory of regional music. The revolutionary governments between 1912 and 1920 seized on the centralizing power of music in Mexico City to further their nationalist-populist programs. For example, a link between Manuel Ponce and the pueblo was Miguel Lerdo de Tejada, who dressed his Orquesta Típica de la Ciudad de México in charro costume and brought salon music, Ponce's airs, and revolutionary songs directly to the people. In 1919 the government sent him on tour to Spain as a major representative of Mexican music.

From the 1920s on, Mexico City concentrated mass culture and reflected the growth of middle-class values. The dance salon sponsored a new urban music. Flapper bands featuring the saxophone and playing the hit parade were in vogue. The city became a microcosm of Mexican music, which was transmitted to the provinces by tent show, radio, film, and phonograph records. Radio station XEW was founded in 1930 and played a significant role in shaping the country's popular music by broadcasting stan-

dardized song forms such as the bolero. The slick trio, the romantic sound, and even the mariachi, whose roots lay in the Jalisco son-conjunto tradition, epitomized the urbanization of music. Mestizo folk music was now fed constantly into the urban synthesizer, which tampered with traditional instrumentation and altered local texts.

No single musician so perfectly crystallized the urban style as Agustín Lara. In approaching the man and his music, one inevitably thinks of the performing mystique of Gardel, the improvisatory ability of Pixinguinha, the lyrical class of Porter, the casual crooning of Crosby. His musical fund had as many dimensions: a Caribbean-tropical base grew out of the habanera tradition, infused with elements of the tango, flamenco, and North American pop. Lara's world is saturated with the naturalism of brothel culture and reflects post-revolutionary society turning away from the piquant immediacy of the rural fandango to the anxieties and self-indulgent eroticism of consumership and city life.

Mariachi music bears no affinity to Lara's creation, but in its national scope it is just as much a product of the city as his. Originally, it was one of many different but related string bands found in Jalisco, Colima, Michoacán, Guerrero, and parts of Nayarit, Zacatecas, Aguascalientes, and Guanajuato. In the nineteenth century the Jalisco version, like its counterparts in the neighboring areas, accompanied the jarabe, a dance, and the valona or sung décimas. The mariachi band was known to exist in Mexico City around 1900, but it was not until the 1930s that it became a commercially viable orchestra. Then XEW gave it air time and Lázaro Cárdenas used it in political campaigns. The conjunto of don Gaspar Vargas of Tecalitlán, Jalisco, achieved national prominence, and his son Silvestre enlarged the band and developed its "monumental" sound. By this time instruments such as the guitarrón and trumpet had been added, and "artistic directors" and "vocalists," often from the city, gave the music wider public appeal. Although the son jalisciense remained the core of the mariachi repertory, nearly all Mexican music was wedded to the mariachi style, which came to be regarded nationally and internationally as representative of the whole country.

In 1957 the painter José Luis Cuevas exhorted Mexico to emerge from its cactus curtain, issuing in effect a manifesto against the reign of cultural nationalism and in favor of universalism, closely allied to cosmopolitanism and the influence of the city. The conflict between nationalism and universalism is characteristic of Mexican cultural history, although the two tendencies are by no means mutually exclusive nor have they always generated antagonisms in the arts. In music, Cuevas's plea was hardly new. Julián Carrillo, an indigene from Ahualulco, San Luis Potosí, early in the century announced his "Sound 13," which freed the mathematical, and arbitrary, intervalic structure of the octave for a natural, or associational, intervalic relationship. He avoided cultural nationalism, pursuing a course in line with modernist experimentation, and one critic wrote that Mexico should be proud of an Indian who showed the

world he could do something more than decorate jícaras.

However, many of the nationalist composers worked in the universalist idiom as well. Already in 1937 Chávez was interested in electronic music, and his later piece "Discovery" is typical of his relationship to non-nationalistic sources of creation. Ponce's neo-classical "Concierto del Sur" for guitar is cast in the Spanish-universalist cycle of guitar compositions inspired by Andrés Segovia. Spain has continued to preoccupy the urban intelligentsia, who, during the Cárdenas administration (1934-1940), played a significant role in inviting Republican exiles to Mexico. A musical reflection of Mexico's position on the Spanish Civil War is Revuelta's haunting tribute to Federico García Lorca, the slain Republican poet. Eduardo Mata has drawn on the Spanish musical legacy in his "Aires sobre un tema del siglo XVI."

That Cuevas's statement was indicative of a change in orientation in the arts is borne out by several recent trends. In art music, former nationalist stalwarts Chávez and Galindo after 1960 composed almost totally in predominantely cosmopolitan contexts. The present generation of art composers--among them Manuel Enríquez, Héctor Quintanar, Joaquín Gutiérrez Heras, and Eduardo Mata--cultivate international avant-garde styles. Only Mario Kuri-Aldana has invoked the nativist tradition, as exemplified in his "Xilofonías," based on indigenous themes from Peru and Guerrero. Urbanization has propelled Mexican art musicians to adopt esthetic values that are the equivalents of those of New York, Tokyo, Paris, or Barcelona. Nothing is as yet clear in this ferment, except that Mata is the heir to the entrepreneurship of Ponce and Chávez.

It is in popular music that one feels there is a correlation with social change. The official nationalism has fallen into disrepute with the young people, who after two decades of blind worship of North American rock have turned to other sources of music. In no small measure the result of the reign of Los Folkloristas as the major neo-folk group in Mexico City, there has been a South Americanization of Mexican music. Los Folkloristas introduced Andean songs and instruments, and the more recent new song groups and the growth of Discos Pueblo and other record distributors have brought the Latin American protest song to Mexico. Newsstands now sell methods for quena and charango--both foreign instruments to Mexico--but there are no street sales of methods for harp, salterio, or requinto. So polarized has the popular music scene become that one new group, Un Viejo Amor, says that it will not play "Andean" or "new song," although it regards itself as eclectic, experimental, and social.

Popular Mexican music today illustrates an interesting conjunction of past and recent history. Mexico's first historical problems are its contemporary ones, and the themes of many songs concern justice, liberty, identity, and, in a larger sense, the meaning of Latin America. The concheros sing of "our America" ambiguously in praise of Christian triumph or a failed syncretism. They are urban, and so are the new songsters who sing "America" as a hotbed of revolution. One recent song revives the "curse of Malinche," who helped sell out Mexico to foreigners, and another centers on

Mexico City in terms of social and political redemption:

> Libertad, mi libertad,
> Aduéñate de mi tierra,
> Libertad, mi libertad,
> Ven y toma mi ciudad.

Thus New World history remains problematical and tragic to its musicians, and the city is linked to the countryside through the experience of suffering and struggle. As the contemporary décimero, Arcadio Hidalgo of Minatitlán, Veracruz, sings:

> Yo fuí a la revolución
> a luchar por el derecho
> de sentir sobre mi pecho
> una gran satisfacción,
> pero hoy vivo en un rincón
> cantándole a mi amargura,
> pero con la fe segura
> y gritándole al destino
> que es el hombre campesino
> nuestra esperanza futura.[6]

III. Brazil

A. Ethnic Variety and Fusion

The Portuguese colonists who came to Brazil were the bearers of a rich and variegated musical culture. The folk music of the Iberian peninsula reflected the checkered ethnic history of the area. It was a part of the general European tradition, but was distinguished by noticeable Arabic influences, especially in the southern provinces where the Moors remained for the longest time. The Portuguese brought to Brazil the music with which they were familiar, depending on their geographical place of origin and their position in society. The clergy, of course, brought their traditional Catholic liturgical music and the instruments used in the Church, including not only the organ and other keyboard instruments but also strings, woodwinds, brass, and other instruments used in the European music of the day. Among instruments used in Portuguese folk music, the most important were the guitar (Portuguese violão) and its many variants. The bagpipe, so common in Portuguese folk music, was introduced into Brazil, but did not flourish there. In most cases the Iberian folk musical materials underwent considerable modification in Brazil, but certain stylistic characteristics, such as singing in parallel thirds and sixths, have been retained. The prevailing harmonic system in Brazilian folk music can also be traced to Portugal. Except for children's songs, however, few actual Portuguese melodies can still be found in Brazil.

Collections of Iberian folk music may be found on the appropriate discs of the Columbia World Library of Folk and Primitive Music. Additionally, the album Music of Portugal (Folkways 4538, 2 discs) gives a sampling of folk music, including selections from the Algarve region showing Arabic influences. The two-disc album Camino de Santiago (Electrola IC 063 30107 and 08) is a collection of thirteenth century medieval pilgrims' music, including pieces in Galician-Portuguese. It is a bit early, but the same type of music persisted down to the period of Brazil's colonization. Musica Iberica, 1100-1600 (Telefunken 26-48004) contains music from the twelfth to the seventeenth centuries, including Portuguese and Spanish songs. An excellent example of the courtly music of Iberia is the album Music from the Court of Ferdinand and Isabella (Angel 36926). The music of neighboring Portugal in the same period must

have been quite similar.

The Portuguese found Brazil sparsely inhabited by Indian tribes belonging to the tropical forest or to the marginal types of indigenous cultures. Recent studies of the music of isolated Indian tribes of the interior of present-day Brazil indicate many of the same characteristics encountered by sixteenth-century observers, which suggests that they have been able to maintain their basic musical autonomy. Despite the heterogeneity of the cultures of the various Indian tribes of Brazil, their music had certain characteristics in common. Percussion instruments were preponderate, especially rattles of various types. The Indians also used some wind instruments, including whistles, flutes of bamboo or human or animal bones, panpipes, and trumpets of wood or other materials furnished by nature; but the pre-conquest Indians apparently did not use stringed instruments.

The music of the aboriginal inhabitants was inseparably linked with religion and dance in ceremonies and activities basic to the life of the tribe. There were songs and dances of war, the hunt, fishing, to summon or praise supernatural entities, and for celebrations relating to the social life of the tribe. The ritual value of music was so important to the Brazilian Indians that the various tribes gave special privileges to singers of both sexes. These respected musicians could even enter enemy territory without fear, for even if they were captured in war, they were immune from sacrifice in cannibalistic victory celebrations.

Several vestiges of Indian music can be found in the main folk traditions of Brazil today: rattles, mainly of the maracá type, certain choreographic genres, and a nasal singing style (distinct from the nasality of the Negro) are common in parts of Brazil where mixed bloods with some Indian ancestry predominate.

Examples of Brazilian Indian music are available in the albums Music of Matto Grosso (Folkways 4446) and Upper Amazon Indian Music (Folkways 4458). Playing a few short selections from these discs will illustrate the alien character of aboriginal music. It is likely that students will find this music hard to relate to, repetitive and soon boring. The Portuguese colonists must have had a similar reaction. It is not surprising, then, that the indigenous element in Brazilian music is a small one, demonstrating that the Portuguese did not find much in aboriginal music that they considered compatible with their own. Furthermore, the Indians and mestizos who came into contact with European music wholeheartedly accepted it in preference to the aboriginal tradition. The album Music of Matto Grosso contains several examples of caboclo music, demonstrating the amalgamation of European and Amerindian elements, with the predominance of the former.

The third major ethnic influence in Brazilian music is the African, provided by black slaves and their descendants. The African element has had a preponderant influence on Brazilian music. This is hardly surprising, given the fact that blacks usually outnumbered whites during Brazil's formative colonial period. The African

homeland of Brazilian slaves was by no means a homogeneous musical unit. Nevertheless, certain general judgements can be made concerning their musical heritage. In the first place, in African society, as in almost all nonliterate societies (including those of the Brazilian aborigines), music had an integral function in society and was not compartmentalized and divorced from the activities of everyday life as is true in today's Western society. The performance of music was not relegated to a few professionals who performed for the masses, but rather was a funciton of relatively large numbers of the members of society. And their music was used in far more settings than in Western society--virtually everything was done to a musical setting.

A feature common to the music of all of black Africa was its intimate and quasi-subsidiary relationship to dance. The African music-dance was intrinsically linked to the socio-religious-magical rites of the tribe. It was used not only to please the deities but also to establish the proper psycho-physical conditions necessary to induce a hypnotic state in which spirit-possession could take place. Music-dance was not merely an art, therefore, but a holy thing. The most salient feature of black African music is its rhythm, which is far more prominent and sophisticated than either melody or harmony. This rhythmic preponderance is linked to the close relationship between music and dance. Black African rhythm is extremely complex, often employing two or more meters simultaneously--combinations of duple and triple times, for instance, to produce the hemiola effect (duple-triple ambivalence). The basis of Negro music, and the principal medium of black musical expression, is the drum, which is present in almost unlimited variations of size, shape, and materials. Additionally, the African musical tradition employed various types of bells and rattles, several types of wind and stringed instruments, and the marimba.

Examples of traditional black African music may be found in several albums: Drums of the Yoruba of Nigeria (Folkways P 441); Africa South of the Sahara (Folkways FE 4503, 2 discs); and Roots of Black Music in America (Folkways FA 2694). On these discs are numerous excellent examples of the highly sophisticated polyrhythmic African drumming. There are also examples of the call-and-response pattern (with a soloist and answering chorus) so typical of African vocal music. The instructor may wish to point out the distinctive timbre (a dark, throaty nasality) of the African voices--a characteristic distinguishable in black voices in the Americas even today.

The missionary activities of the Jesuits make up a most interesting and historically significant chapter in the story of the development of Brazilian music. The Jesuits cleverly used music to attract the aborigines to Christianity. For this musical missionary activity, they employed several devices that resulted in an amalgamation of the two cultures: they translated religious texts and songs into Tupí; they permitted the Indians to bring their own music and dances into the processions of the Church, and probably even into the churches themselves; and they produced autos (religious plays derived from the medieval mystery and morality dramas) in Tupí, with music,

in which aboriginal deities and mythological figures were allowed to stand at the side of the Christian Saints.

These methods yielded excellent results. It was reported that Indians in the Jesuit aldeias were eager to learn music. Many became proficient in European instruments, which they used in vespers, masses, and processions. Certain genres of present-day Brazilian folk music show evidence of Gregorian chant influence in melody, modes, and rhythm. This is probably the result of the early missionaries' work, although some of the Portuguese folk music brought to Brazil also showed evidence of Gregorian influences.

The owners of African slaves in Brazil discovered that their workers tended to be more tractable and more productive when they were permitted to continue their native music traditions. Consequently, song almost always accompanied the slaves during their labors. At first these work songs followed the original African forms, but most of them gradually acquired a degree of Europeanization, particularly in melody and in words. Each type of work had its special songs. The slaves of the gold and diamond fields of eighteenth-century Minas Gerais had songs called vissungos for every phase of the mining operations. Colonial authorities tried to isolate the mining areas from outside contacts to minimize smuggling and tax evasion. As a result, some pockets of African culture remained relatively pure through the centuries. As late as the mid-twentieth century, blacks in one remote mining village continued to sing vissungos in a Bantu dialect, though few of the singers could understand the words.

In Brazil, as in Africa, music constituted an essential part of the religious expression of the Negro. Although their white masters imposed Christianity on them, the enslaved Africans and their descendants also continued to practice their own traditional religious ceremonies. The Afro-Brazilian cults usually represented some degree of syncretism between the Roman Catholic and the African religions. But in Bahia and other places where there were large concentrations of blacks, the African element was strongly preserved in the liturgical music of certain cults. Even in the 1970s, the Ketu or Gêge-Nagô cult ceremonies of Bahia were recognizably African not only in music and choreography but often in language as well. The most popular and widespread Afro-Brazilian cults, however, represent a high degree of acculturation with folk Christianity and with urban popular music.

Several good recordings of Afro-Brazilian cult music are available: Afro-Brazilian Religious Music, an excellent recent album edited by Gerard Béhague (Lyrichord 7315); In Praise of Oxalá and Other Gods; Black Music of South America (Nonesuch H 72036); Folk Music of Brazil: Afro-Bahian Religious Songs, edited by Melville and Frances Herskovits (Library of Congress Archive of Folk Song AFS L 13). Students will readily be able to recognize the similarity between Afro-Brazilian cult music and the music of Africa, especially in the predominance of percussion instruments, the rhythmic

complexity, and the use of the call-and-response pattern.

In addition to (and often related to) their cult ceremonies, black slaves and their descendants maintained other elements of their African musical heritage. One of the most important was the use of African and African-influenced instruments. The basis of Negro music, and the principal medium of black musical expression, is the drum. Brazilian music uses an almost unlimited variety of drums, some clearly of African origin, others of European or Amerindian inspiration. One of the most common of the Brazilian drums of apparent African origin is the fascinating cuíca, or puíta, a friction drum producing a strange variable-pitched animal-like sound. In addition to drums, Afro-Brazilian instruments include a rich variety of other percussive instruments, many nearly identical to their Old World forebears. Several types of African stringed instruments were also used, but with the exception of the berimbau or urucungo (one-stringed musical bow) they were eventually abandoned in favor of the greater musical possibilities of European instruments in the guitar family. The marimba, also of African provenance, was popular among slaves, but by the mid-twentieth century had become virtually extinct in Brazil.

As Brazilian blacks became acculturated, many music-dance forms that in Africa had had religious functions evolved in Brazil into mere recreational activities. Nevertheless, Afro-Brazilians participated in these recreational dances with a passion and intensity that can possibly best be explained by their former religious function. The original recreational dance of the slaves was the batuque, of Bantu origin, which in Brazil evolved into the samba. An essential choreographic feature of both dances was the umbigada--an invitation to the dance consisting of a navel-to-navel bump between dancers. The umbigada is present in virtually all Brazilian dances of African origin. The Bantu name for this gesture was semba, from which the word "samba" was derived. Another widespread Afro-Brazilian folk dance was the lundu, which had its origin in Angola. All these slave dances were disdained by Brazilian upper-class whites, who considered them indecent and uncivilized. In the late eighteenth century, however, the lundu was transformed into a dance-song for solo voice, and in that form it became acceptable in the salons of Rio and Lisbon.

Brazilian black slaves not only made music for themselves; they also provided music for the gratification of their masters. Many wealthy plantation owners took special pains to provide musical training for their slaves. Some even imported European instructors to form their slaves into orchestras and choirs--a tradition which was maintained into the mid-1800s. Slave musicians were highly appreciated, and advertisements for slaves never failed to cite their musical skills, which made them more valuable.

Slave and free black musicians were prominent also in towns and cities. Urban music ensembles from ballroom orchestras to military bands were dominated by blacks of various shades. Some slaves were able to take advantage of their musical talent to

earn pocket money for themselves during their free time. Other slaves were exploited by their masters, who hired them out as musicians. During the 1700s and early 1800s the cities of Brazil had many small ensembles of stringed, percussion, and wind instruments for hire at both religious and secular functions. Most of the members of these groups were slaves, and most were also barbers. Hence the popular bands of the day were called barbeiros (barbers). Following the abolition of slavery the barbeiros were supplanted by a similar type of ensemble known as the chôro, which played serenades and dance music, primarily for private parties. The name chôro was eventually applied to the highly improvisatory, often contrapuntal music typically played by the ensemble. Selections of this type of music can be found on the albums Songs and Dances of Brazil (Folkways 6953) and Saudades do Brasil (Arion FARN 91010).

The predominance of blacks and mulattoes in the musical life of Brazil's European community was accompanied by a progressive modification of the "European" music they played, as black performers consciously or unconsciously injected African stylistic elements into their performances. These subtle changes laid the foundation for the emergence of a truly Brazilian music. During most of the colonial period, it can be said that there was no real "Brazilian" music. The black, white, and Indian communities each had their own music. There was considerable syncretism between these musics, but no group really accepted the music of the others. It was never possible, however, to subdivide the Brazilian population into neat, well-defined ethnic groups. Practically from the beginning of the colonial period, Brazil possessed a large population of mixed bloods, many of whom could not be easily categorized. One reason for the successful amalgamation of European, African, and Amerindian musical traditions in Brazil was that the Brazilian musician himself was nearly always a mixed blood--typically a mulatto. The prevalence of the mulatto in the list of Brazilian musicians was caused by the social conditions of the slave days. Miscegenation produced a type who was often freed from the backbreaking work of the fields (many white fathers freed their mulatto offspring) but who could not enter the landowning upper ranks of society. Many mulattoes gravitated to the cities, where the field of music offered a sort of middle-class way of life. The mixed blood musician took what he liked from each of the culture systems coexisting in Brazil, often modifying elements to suit his purposes. The result was the creation of a new music that, like the mulatto, had roots in several cultures. This new amalgamized or syncretized music eventually came to be regarded as the "Brazilian" music.

The distinctive character of Brazilian folk and popular music is largely due to the formative role of the nation's black and mulatto musicians. Most songs and dances regarded as typically Brazilian have some Afro-Brazilian ingredients, particularly in rhythm. It is syncopation that gives Brazilian music its distinctive rhythmic characteristic. Brazilian music, moreover, commonly reveals the hemiola effect, which is African par excellence.

B. Regionalism

Unfortunately Brazil does not lend itself to a neatly-divided musical cartography. No regional classification is wholly satisfactory, because there is so much overlapping regardless of the criteria used. Possibly the most useful system is that suggested by Luiz Heitor Corrêa de Azevedo, who has proposed eight geographical regions plus a cycle of children's songs found throughout the country. The regions of Luiz Heitor, based on the most prevalent type of folk music, are: (1) The Amazon--a heterogeneous musical region lumped together out of convenience, because nobody really knows what it represents. It includes aboriginal tribes, of course, but the other inhabitants of the region come from throughout the rest of Brazil and do not represent a unified musical tradition. (2) The northeastern Sertão--dominated by the cantoria, a folklore type relating to the Iberian romance (narrative ballad) tradition in which the words are more important than the music. The cantoria includes louvações (songs of praise) and the desafio (literally "challenge"), a singing contest consisting of questions and answers performed by two singers. The desafio stresses improvisational skills and lasts until one of the singers is no longer able to respond. (3) The Milder Northeastern Coastal Region--best represented by the côco, a folk dance of the lower classes, so named because it features hand-clapping with cupped palms to produce a sound resembling the breaking of a coconut shell. The solo stanza of certain côcos is the embolada, a song type related to the desafio. The text of the embolada, which is mostly improvised, comments critically but humorously on local customs, events, and personalities. The embolada and desafio are found throughout the northeast, both as a part of dances and as independent song types. Several embolada recordings are included in the album Songs and Dances of Brazil (Folkways 6953). (4) The Alagoas-Sergipe Region--the center of the autos or bailados (dramatic dances). Some autos are of Iberian origin--for example, the marujada or chegança de marujos, which originated in the fifteenth and sixteenth centuries to celebrate the exploits of Portuguese mariners. Many dramatic dances, such as the quilombo caiapó, the caboclinhos, the lambe-sujo, and the congada were used by early missionaries for the conversion and instruction of blacks and Indians, and are characterized by the inclusion of obvious African or Amerindian elements. One of the most widespread of Brazilian dramatic dances is the bumba-meu-boi, or boi-bumbá, which is considered the caboclo dramatic dance par excellence. It glorifies the ox, the symbol of food production, and can be found throughout Brazil, but is most performed in the northeast, where it forms part of the Christmas-Epiphany celebration. Other dramatic dances are also found elsewhere in Brazil, but with less vitality and purity than in the Alagoas-Sergipe area. (5) The Agricultural Region from Bahia to São Paulo--reveals the strongest African influence in Brazil. The representative music here is the samba, with its complex rhythmic structure, predominance of percussive instruments, syncopation, and the call-and-response pattern. Variations of the samba will be discussed in section F. Bahia, in this region, is also the center

of Afro-Brazilian cult activity. Many cult men are active in performing two combat dances dating back to colonial times: the capoeira, a simulated fight celebrating a form of combat used by unarmed runaway slaves as early as the 1500s; and the maculelê, which resembles African stick-fighting dances, with the sticks used not only as simulated weapons but also as percussive instruments. (6) A Region including the states of São Paulo, Minas Gerais, Goiás, Mato Grosso, and Paraná. The representative form here is the moda-de-viola. "Moda" is a generic term applied to any song or melody. In these central and southern states the moda-de-viola is a lyrical folk song type similar to the Iberian romance. Typically it is sung as a duet in parallel thirds, with viola (folk guitar) accompaniment. The moda-de-viola has gained nationwide popularity not only as a folk song but also as folk-popular music spread by the electronic media. (7) The Southern Coastal Region, south of the port of Santos--represented by the fandango, a generic term for several dance types of European origin. The name fandango suggests the Spanish dance that was once popular in Portugal and in Brazil. The fandangos of southern Brazil are characterized by sung stanzas and refrains in the fauxbourdon style, accompanied by guitar. Many of these dances feature shoe-tapping, and in Rio Grande do Sul castanets are used. The Spanish influence is clear, and can be explained by the proximity of the Spanish-speaking areas of the La Plata estuary. (8) The Pampa Region of Rio Grande do Sul-- a border area also heavily influenced by its Spanish-speaking neighbors. The principal instrument here is the accordion (local name--gaita) used in the toadas de trovar (gaucho tunes). Many gaucho songs are challenge songs (cantos à porfia or desafios) requiring skillful improvisation.

In addition to the lullabies and children's games and dances, Luiz Heitor mentions another musical genre found throughout Brazil. This is the modinha (diminutive of moda), a lyrical sentimental love song that apparently originated in cultivated music circles of Brazil. Originally it had a strongly melodramatic character reminiscent of Italian opera, but by the 1800s the modinha had become a simple sentimental folk song, typically accompanied by guitar.

C. Cultural Imperialism and Imitativeness

The transplanting of European art music styles in Brazil was highly successful. This is quite understandable since art music, unlike folk music, was likely to be performed from written scores, permitting a more faithful reproduction of current European musical tastes. In colonial times, art music was largely for ecclesiastical purposes. Consequently, the city of Salvador da Bahia, the ecclesiastical as well as the political and economic capital of Brazil for over two centuries, was the colony's most important center of musical life. A chapelmastership for the cathedral of Bahia was established in 1559 and was filled by a long line of distinguished musicians. The chapelmaster was required to teach, direct the choir, compose music, and sing and play at least one instrument. He could exercise virtually dictatorial control over the

music of his jurisdiction, for no one could conduct any group without his permission. In Brazil the post of chapelmaster was not limited to cathedrals, but existed also in parish churches. These church musicians, many of whom were European born, were the arbitrers of musical taste in colonial Brazil.

Colonial music reached its highest point in the eighteenth century, when polyphonic music in the current European style was performed regularly for important religious celebrations. Brazilian musicians were familiar with the works of the most celebrated European composers, and wrote compositions of their own in the same style. The oldest known manuscript of Brazilian colonial music dates from the mid-1700s and shows an admirable assimilation of contemporary European styles. Pernambuco, like Bahia, experienced a substantial musical development, boasting hundreds of composers, singers, instrumentalists, and organ builders during the seventeenth and eighteenth centuries. The cities of São Paulo and Rio also experienced a significant musical development during the colonial period, but lagged behind Bahia and Pernambuco. In 1763, however, the musical life of Rio improved when it became the capital of Brazil.

The musicians of colonial Brazil followed the Portuguese custom of organizing themselves into religious brotherhoods (irmandades), which functioned as a sort of musicians' unions. The brotherhoods established music libraries and supplied music and musicians for religious and secular festivals. Mulattoes and blacks were prominent in the brotherhoods, some of which were specifically for musicians of color. Even though the music they performed or composed was in the European style, these black musicians often were able to inject certain African elements. An interesting example of this is the anonymous "São qui turo zente pleta," on the album Festival of Early Latin American Music (Eldorado USR 7746). Written in 1647 in a Negro-Portuguese dialect, it describes the assemblage of black musicians in preparation for the Festival of Emmanuel. The feeling and style of the piece are entirely European, but the text and subject show the influence of Africans in Brazil.

Even some comparatively remote and isolated parts of colonial Brazil developed an impressive musical culture during the colonial period. The outstanding example is the Captaincy of Minas Gerais, which enjoyed an economic boom in the eighteenth century as a result of mining activities. It has long been known that colonial Minas Gerais experienced a flowering of baroque architecture and sculpture. But it is only since the 1940s that it has been discovered that the area produced an equally rich and important musical activity. A veritable school of mulatto composers, performers, and teachers existed in eighteenth-century Minas. Despite their relative isolation, the musicians of the area were acquainted with the works of the greatest European composers of the day, and they cultivated a European pre-classic style themselves. Most of the extant compositions are liturgical works for four-part chorus with orchestral accompaniment. Since homophony is usually preferred over polyphony, the term baroque, which was initially applied to this music, is inaccurate.

The most important composers in the "Minas School" were José Joaquim Emerico Lobo de Mesquita (d. 1805), Marcos Coelho Netto (d. 1823), Francisco Gomes da Rocha (d. 1808), and Ignacio Parreiras Neves (d. circa 1793). All were black or mulatto and were members of the brotherhoods dominating the Captaincy's musical life. The Brazilian album Mestres do barroco mineiro (Philips 6747 314, unfortunately difficult to obtain in the United States) includes compositions by these four. Students will be amazed that a group of back-country blacks produced music of such quality and that their work lay hidden for so long. The Captaincy of Minas Gerais also enjoyed an active theatrical life, with a repertory of both European and locally-composed operas. In 1796, for example, the city of Vila Rica commissioned a local composer to write three operas in commemoration of the engagement of the royal children of Portugal and Spain. But unfortunately not a single opera produced in colonial Minas has survived.

The arrival of the Portuguese court in Rio in 1808 injected new life into all aspects of Brazilian culture, including music. Prince João arrived bringing several Portuguese musicians with him, and later imported new artists from France and Italy, and the celebrated Portuguese composer Marcos Portugal. Within a few months following his arrival, João had organized an Imperial Chapel, of which he appointed the carioca priest-musician José Maurício Nunes Garcia as chapelmaster. José Maurício had been chapelmaster of the Rio cathedral since 1798 and was Brazil's most celebrated musician. The prince became an enthusiastic admirer of his Brazilian chapelmaster, and the latter composed prolifically during his period of royal employment. José Maurício's total production numbered about four hundred works, of which slightly over half are extant. Among the works that have been lost is an opera he composed in 1809 to commemorate the birthday of Queen Maria I. Most of José Maurício's work was in the form of sacred music, usually for four-part mixed chorus with orchestral accompaniment. His compositions represent a mixture of baroque and classic elements. It is known that José Maurício had a splendid music library with the best European works of the day, so it is hardly surprising that his work shows marked European influences. One of his finest works is a Requiem Mass of 1816, apparently composed for the funeral of Queen Maria. This work (on Columbia's Black Composers series, M-33431, Album 5) is a good example of the grandiose courtly funeral music of the time, and is considered to be one of the best masses ever written in the Americas. Another example of the genius of this composer is "Lauda Sion Salvatorem," written in 1809 to words by Thomas Aquinas (on the album Festival of Early Latin American Music, Eldorado USR 7746).

Following the return of João VI to Portugal in 1821, the musical life of Rio suffered a decline. The Emperor Pedro I was a typical Braganza in his love for music, but the unsettled fiscal and political conditions of his reign caused the deterioration of the country's cultural life. The orchestra of the Imperial Chapel gradually fell apart and was dissolved with the emperor's abdication in 1831. The theatrical scene suffered a similar fate. While the Portuguese royal family was in Brazil, Rio

had enjoyed an active operatic scene. The repertory was dominated by Italian opera, but Mozart's Don Giovanni was produced in 1821, and both José Maurício and Marcos Portugal composed operas for special occasions. After the abdication of Pedro I, however, there was a gap in Rio's opera production until 1844.

Following two decades of decline, the musical life of Rio was invigorated during the reign of Pedro II, largely thanks to the influence of Francisco Manuel da Silva (1795-1865), who had gained important political prestige as the composer of the new Brazilian national anthem. Francisco Manuel worked for the establishment of a conservatory of music, which began operation in 1848 with himself as director. Although he composed in the fashionable genres, Francisco Manuel's works were not memorable, and he is remembered chiefly for his successful efforts to foster the spread of good music and music education.

Although Rio's orchestral activity was renewed after the accession to the throne of Pedro II, it was eclipsed by opera. The prima donna cult swept Brazil in the 1840s and 1850s with the importation of some of the most famous Italian and French singers, who performed the major European operas of the day, mainly Italian. The popularity of Italian opera was not limited to Rio but extended also to the most important provincial capitals. The Brazilian infatuation with Italian opera stimulated a Brazilianist reaction: a movement began for the production of operas in the language of Brazil. An Imperial Academy of Music and National Opera was founded in 1857 under the protection of the government, and it produced dozens of spectacles in the vernacular, including Italian operas and Spanish zarzuelas. In 1860 the Academy was replaced by the Opera Lírica Nacional, which immediately produced the first opera on a Brazilian theme with both score and libretto written by Brazilians. This was Elias Alvares Lobo's A Noite de São João, with a libretto based on a story by the Brazilian Indianist poet José de Alencar. The following year, 1861, the Opera Lírica produced A Noite do Castelo, by the young paulista composer Antônio Carlos Gomes. The works of Gomes, which from the beginning had reflected the Italian preference of the day, became even more Italianate after he moved to Italy (1864) on a government scholarship for further study. In Italy the Brazilian composer gained international acclaim with his bel-canto operas. His most important work, Il Guarany (1870), based on the novel by José de Alencar, was praised by Verdi himself as the work of a musical genius. The rich lyricism and dramatic romanticism of Gomes's operas followed the prevailing Italian style, but the composer liked to write on Brazilian themes, and occasionally attempted to instill a Brazilian feeling in his music. Gomes was not a musical nationalist, however, and the Brazilian elements in his work are only subtly present, overwhelmed by his Verdiesque style. His opera Lo Schiavo (the slave), which premiered in Rio in 1889, was written to a plot with a Brazilian theme conceived by the Viscount Taunay; it was originally intended to aid the abolitionist campaign in Brazil but was produced too late for that purpose. Today the Gomes operas are rarely performed, but several of his arias have gained a permanent place in the opratic recital repertory.

During the reign of Pedro II a number of music clubs and concert societies were formed that sponsored the appearance of some of the world's most famous artists. But the music heard in the concert halls and on the stages of Brazil was European msuic. Usually it was by European composers, but even the local composers expressed themselves in the prevailing European idioms, with Italian and German styles being the most imitated. When the Republic was born in 1889, Brazilian music was still in this stage of subservience to European culture. The leader of the Brazilian musical scene in the first dozen years of the Republic was Leopoldo Miguéz (1850-1902), a Europeanist whose works were composed in the style of Liszt and Wagner. Showing this orientation is a piano piece included on the disc Alma Brasileira (Angel 37110). Miguéz was an outspoken republican, and his political convictions gained him the influencial directorship of the new National Institute of Music, created in 1890 as a reorganization of the old Imperial Conservatory. During the first quarter of the twentieth century there existed in Brazil a European school of composition whose chief representative were Francisco Braga (1868-1945), Glauco Velasquez (1884-1914), Henrique Oswald (1852-1931), and Alberto Nepomuceno (1864-1920). These composers were either European-trained or educated in Brazil in the European tradition. In sum: in the realm of art music, Brazil can be considered to have remained a province of Europe until well into the twentieth century.

Brazilian popular music, similarly, tended to imitate European styles. In the nineteenth and early twentieth centuries, European salon music provided the inspiration for many popular musical genres. The modinha (discussed in section B) is a good example of this. In the nineteenth century, European fashionable dances such as the waltz, mazurka, polka, schottish, and contredanse were adopted in Brazil. The habanera also became popular, but it is not known whether it reached Brazil directly from Spain, via the West Indies, or through the La Plata region. In Brazil these urban popular dances were transformed through local characteristics. The polka thus gave rise to the syncopated maxixe, and the habanera to the tango brasileiro (the two were often musically indistinguishable, apart from the choreography). The North American fox trot and jazz also had an impact; about the latter, more below.

D. Nationalism

The paulista composer Alexandre Levy (1864-1892) is regarded as the best representative of early musical nationalism in Brazil. Levy consciously tried to inject elements of Brazilian folk and popular music into his compositions. His Tango Brasileiro (1890) for piano and his Suite Brésilienne (1890) for orchestra are considered to be the first decisive steps in the musical nationalist movement in Brazil. Another composer who played a vital role in the movement was Alberto Nepomuceno (1864-1920). Many of his works were in the non-nationalist European style, but Nepomuceno also took an early interest in popular music as a source of inspiration. As a young man the

composer studied in Europe and developed a friendship with Edvard Grieg, who undoubtedly influenced him to compose in the nationalist spirit. Nepomuceno was a prolific composer and was an active promoter of Brazilian music as a member of the faculty of the National Institute of Music and later as its director. One of his most celebrated works is a symphonic suite, the Série Brasileira (1897), which not only used popular melodies and rhythms but also attempted to depict certain aspects of Brazilian life. The last movement is a "Batuque" that imitates the Afro-Brazilian dance of the same name. Nepomuceno's String Quartet No. 3 in D minor, the "Brasileiro," is available on Odyssey album 32-16-0176. But despite the name, it shows only a slight indebtedness to popular music in melodic and rhythmic traits.

The rise of the nationalist movement in Brazilian music took place in the heady political atmosphere of the emancipation of the slaves and the proclamation of the Republic. Brazilians were casting off many institutions and values associated with the colonial past and with subservience to Europe, and they were searching for national identity. Brazil's participation in World War I increased the feeling of national pride, which fueled the nationalist movement. And the dictatorship of Getúlio Vargas actively supported the expression of nationalism in music. During the period from 1920 to 1950 the major Brazilian art music composers were musical nationalists. Most of these composers remained only of local importance, but several have received international acclaim. Oscar Lorenzo Fernândez (1897-1948) was at first oriented toward romanticism and impressionism, but turned to nationalism in 1922 and produced a number of works based on folk and popular music. His symphonic suite Reisado do Pastoreio (1930) included caboclo and Afro-Brazilian folk elements. The final movement, "Batuque," found on the album Latin American Fiesta (Columbia MS-6514) has become a classic of the Brazilian orchestral repertory. The driving, syncopated rhythm of the piece and its unexpected, improvisatory character were inspired by the Afro-Brazilian dance. Camargo Guarnieri (b. 1907) was another leading nationalist composer; he employed both Afro-Brazilian and Amerindian folk elements in a refined technical style and often specified typical Brazilian folk instruments in his compositions. Guarnieri's Dansa Brasileira (1928) for piano is heavily indebted to urban popular dances. It is available on the album Alma Brasileira (Angel 37110) and in orchestral version on Latin American Fiesta (Columbia MS-6514). Typically Brazilian musical elements in the piece are the repeated tones, the descending melodic movement, and the rhythmic ostinato. Another leading nationalist is Francisco Mignone (b. 1897), a prolific composer who has cultivated most of the traditional genres. At first Mignone wrote in the romantic style, showing the influence of his European training. But around 1929 he adhered to the nationalist school, composing in that style for the next thirty years.

The maximum figure in the Brazilian nationalist school, and one of the most important composers of the twentieth century, was Heitor Villa-Lobos (1887-1959).

The nationalism of Villa-Lobos was natural and instinctive, not contrived or artificial, for he felt a close association with Brazil's popular and folk music. At an early age, Villa-Lobos played guitar in the popular street bands (chôros) of Rio. His musical education was unorthodox and largely empirical. Rather than suffer the routine of academic training, he spent nearly eight years traveling throughout Brazil, gaining an invaluable first-hand acquaintance with the country's rich and variegated musical heritage. In 1922 Villa-Lobos participated in the Semana de Arte Moderna staged in São Paulo. This event heralded the modernist movement, dedicated to a renovation of Brazilian art based on the application of avant-garde European techniques to national folk topics. The composer's works got a mixed reception in Brazil, with the public and many critics reacting unfavorably to his dissonances. But in 1923 Villa-Lobos went to France, where the exotic appeal and spontaneity of his music gained him lavish critical acclaim. It was his success in Europe, rather than in Brazil, that established the composer as an important figure in the international world of music. In 1930 Villa-Lobos returned to Brazil, where he conceived and directed a Vargas-supported educational program to use music as a tool for the inculcation of nationalism in the school children of Brazil. This nationalistic music education program was made obligatory in Brazilian schools, and the composer came to head an extensive bureaucratic organization for music education and for the encouragement of Brazilian music.

A good example of Villa-Lobos's early writing is his Prole do Bebê series (1918) for piano. It contains eight "doll" pieces, each based on a Brazilian children's folk tune. The "dolls" represent the various ethnic types in Brazil, such as white, black, mulatto, and caboclo. A recording of the series is found on the album Piano Music of Villa-Lobos (Telefunken 6-41299). In the 1920s Villa-Lobos made an effort to integrate Brazilian elements with the latest international music techniques. This period was dominated by his series of sixteen Choros (1920-1929), which are regarded as his most valuable contribution to musical nationalism. As the title suggests, the Choros were inspired by the Brazilian urban popular music ensembles. Written for a wide variety of media from solo guitar to large orchestra with chorus, the only real unity in the Choros is their use of Brazilian musical elements. One of the most representative is the Choros No. 5, subtitled "Alma Brasileira," for solo piano. It is a stylized interpretation of the music of the chôro ensembles. The sentimental lyricism in the piece is reminiscent of the modinha-like serenading music, while the contrasting middle section evokes the chôro's dance music. This piece is available on the album Latin American Rhythms (Westminster XWN 18430).

Although Villa-Lobos was not a pianist, his compositions for piano include several pieces considered to be outstanding achievements in the keyboard literature of the twentieth century. One of his most celebrated piano works is Rudepoema (1921-1926), dedicated to the great concert artist Artur Rubenstein. The work is often quite dissonant, and contains a dazzling variety of moods and coloristic effects, but

it is unified through thematic and rhythmic relationships. Several melodies are reminiscent of folk and popular music. Rudepoema is available on two albums, both entitled Piano Music of Villa-Lobos (Telefunken 6-41299; and Deutsche Grammophone 2530634).

Among the most intriguing and acclaimed of Villa-Lobos's works are his Bachianas Brasileiras, a series of nine works composed between 1930 and 1945 as a homage to the great baroque composer J. S. Bach. Villa-Lobos felt that Brazilian folk and popular music contained elements similar to some of Bach's contrapuntal and rhythmic procedures. The Bachianas were not intended as a return to baroque standards, nor as a stylization of Bach's music, but rather as an adaptation of certain baroque techniques to Brazilian musical materials. The most celebrated of the Bachianas are the Nos. 1, 2, and 5. The Introduction of the No. 1 is also called "Embolada," and features lively repeated rhythmic patterns and melodic improvisation related to those of the embolada folk song type. The second movement, "Preludio (Modinha)," has a lyrical melody that evokes the Brazilian modinha and certain Bach arias. The "Modinha" can be found on the album Music of Heitor Villa-Lobos (Columbia M-32821). The Bachianas No. 2, including the famous "Little Train of the Caipira," is a good example of the composer's programmatic orchestral associations, and is sure to elicit a favorable student reaction. It is available on the Bachianas Brasileiras album (Angel 35547). The same album includes the Bachianas No. 5 (also available on Latin American Fiesta, Columbia MS-6514), which features a lyrical modinha-like "Aria" with an improvisatory feeling typical of Brazilian music. The pizzicato (plucked) cello accompaniment suggests the picked guitar playing in Brazilian folk and popular music.

E. Protest and Revolution

In a certain sense, the nationalist movement in Brazilian music can be seen as protest music--a protest against the slavish imitation of European styles. Even changes in popular music styles can be viewed as protests against the previous standards of taste. The emergence of the bossa nova in the late 1950s, for example, represented a rebellion of young urban middle-class musicians against the limits of the traditional samba and against the uncritical imitation of imported American jazz. The bossa nova will be discussed further in section F.

Following the military takeover in 1964 the bossa nova, which had begun essentially as entertainment, lost its original character and was gradually replaced by a new type of popular music with a pronounced political message. At the same time this politicizing of Brazilian popular music was in progress, the country was swept by the international rock music craze. The Beatles became wildly popular in Brazil in 1966 and had a profound effect on local music. Throughout the Western world in the 1960s rock music represented a rebellion of youth against the values of their parents. The long hair and bizarre clothing affected by rock musicians and their admirers was one manifestation of this rebellion. The musical aspects of the rock rebellion were

exaggerated (literally amplified) through the loud use of electronic instruments. In Brazil, the Jovem Guarda (Young Guard), led by Roberto Carlos, adopted a Brazilianized version of the rock style.

The "new sound" of the 1960s was incorporated into the emerging music of sociopolitical protest. Many former bossa nova composers now turned to protest songs that only remotely resembled the original bossa nova. The music of protest of the late 1960s became highly popular in student circles, particularly in the universities of Rio and São Paulo. It represented a middle-class protest against the repressive military government. Some protest songs were aggressive denunciations of the problems of underdevelopment; others were songs of lament, deploring the miserable conditions of the urban slums, and of depressed regions such as the northeast. The album Brazil: Songs of Protest (Monitor 717) contains examples of characteristic post-1964 protest songs.

In 1967-68 musical protest took a new turn with the emergence of the Tropicália movement. Led by such composers as Caetano Veloso and Gilberto Gil, Tropicalismo aimed its protest not at the distant problems of rural Brazil but rather at the traditional values of the urban middle class. This movement, which continued into the 1970s, can be interpreted as a rebellion of young intellectuals against bourgeois cultural values. Tropicália composers identified their movement as "anthropophagism," a term borrowed from the "Anthropophagic Manifesto" (1928) of the Brazilian poet-philosopher Oswald de Andrade. The "cannibalistic" element of Tropicalismo was its assimilation of foreign cultural elements to be adapted to Brazilian needs. The incorporation of foreign elements was nothing new; the real innovative character of Tropicalismo lay in its intent to deliberately shock the bourgeoisie, not only with protest lyrics but also with strange experimental music.

It is difficult to assess the impact of the music of protest in Brazil since the 1964 military takeover. It has been created and consumed mainly by a young, educated middle-class elite, and its effect on the great masses of Brazilians is probably not great. The protest music has irritated the military government, however, and has occasioned the banning of many songs and the jailing of some musicians. This censorship seems to indicate that the government judges the music of protest to be both effective and dangerous to the established power.

F. Urbanization and Cultural Standardization

The rapid urbanization of Brazil since the 1940s has had a tremendous impact on the country's musical life. The growth of cities has created a large urban market for all types of music. Furthermore, the mass media have had a powerful effect on folk and popular music, tending to standardize it. The popular music disseminated by the electronic media has influenced folk music in the direction of the prevalent popular trends. The technology of the cities has made possible the rapid spread of new styles,

thus accelerating the process of change. The very nature of the large cities stimulates change: the juxtaposition of diverse social and ethnic groups from different parts of Brazil (and the world) produces a turbulent, tension-filled atmosphere in which there is constant pressure to change. Another important consequence of urbanization is the drift of rural Brazilians to the cities--a migration exercising a powerful effect on their folk music.

The development of the samba provides a good example of the effects of urbanization on Brazilian music. The rural samba was originally a dance brought to Rio by liberated slaves and other blacks who migrated to the city. In the hillside slums (favelas) of Rio the rural samba was transformed into the samba de morro (literally "hillside samba," sometimes called batucada). Like its predecessor, the samba de morro was accompanied exclusively by percussive instruments and featured responsorial singing. After the proclamation of the Republic, the Carnival celebrations of Rio became organized on a regular basis. The first Carnivals were dominated by dances of European origin, such as polkas and waltzes, and simple marches. Exuberant groups of blacks from the favelas also descended on the city performing their samba de morro, but their music was disdained by whites, who considered it to be crude and uncivilized. But after World War I the urban samba appeared, and eventually became accepted as the Carnival dance. The urban (or Carnival) samba was a stylized version of the samba de morro featuring the addition of non-percussive instruments. It quickly took hold, was cultivated by a number of popular composers, and spread from Rio throughout Brazil through the electronic media. In the 1930s and 40s the urban samba evolved into the samba-canção, a ballroom type of sung dance created primarily for the benefit of the urban middle class. This new version of the samba preserved the basic syncopated rhythmic patterns of its folk music ancestors, but was influenced melodically and textually by the sentimental lyrical modinha and by Hispanic and North American popular music. These transformations of the samba represented a gradual watering-down of the original Afro-Brazilian folk dance to suit the tastes of sophisticated urban middle-class Brazilian whites. Nevertheless, the fundamental integrity of the samba rhythm was maintained until the appearance of the bossa nova in the 1950s. It should be emphasized, however, that the emergence of new sambas did not destroy the old. The various types of samba coexist in Brazil even today, but the primitive folk varieties seem to be dying out. Recordings of different types of sambas may be found on the albums Songs and Dances of Brazil (Folkways 6953), Saudades do Brasil (Arion FARN 91010), and Carnival in Rio (A/S Records 205).

The rapid modernization and industrialization of Brazil during the Kubitschek administration produced a mood of self-confidence, optimism, and pride. The mood was propitious for a cultural sharing with the rest of the western world. According to sociologists, one aspect of modernization is a tendency to close the gap between the "national" and the "international." The bossa nova is a good example of this modern-

izing tendency: it represents an amalgamation of Brazilian and international pop elements. There is a close relationship between the bossa nova and American jazz. The former inherited from jazz a subdued, almost spoken vocal style--part of the jazz principle of integrating melody, harmony, and rhythm without giving predominance to one or the other. From the very first, the bossa nova was controversial: some Brazilian critics denounced it as a capitulation to foreign influences and attacked it as a Yankee imperialist disruption of the traditional samba. There was also the criticism that bossa nova composers deliberately diluted Brazilian elements for the sake of the international music market. It is true that the bossa nova altered the traditional samba rhythmic structure. João Gilberto, who released the first major bossa nova album early in 1959, developed his famous guitar stroke violão gago (literally, stammering guitar), which opened the way for a previously unknown rhythmic versatility. The hemiola effect so typical of Brazilian music remained a common bossa nova trait. Early recordings of bossa nova are still available on the albums Gilberto & Jobim (Capitol ST-2160) and Antonio Carlos Jobim (Verve V-6-8547).

The bossa nova proved to be highly compatible with American jazz--not surprising considering that the new Brazilian style originated among the samba-jazz musicians of Rio. American jazzmen enthusiastically adopted the rhythmic foundation of the bossa nova. Stan Getz, Dave Brubeck, Herb Alpert and the Tijuana Brass, Al Hirt, and others cultivated the new style; and singers such as Nat King Cole, Pat Boone, Johnny Mathis, Peggy Lee, and even Frank Sinatra recorded bossa nova albums, not always with the happiest results, because American artists often substantially altered the Brazilian models to suit their own tastes. In the 1960s several Brazilian artists enjoyed great success in the United States as bossa nova performers. A Sergio Mendes record, for example, ranked for weeks among the top numbers of the "Hit Parade." The bossa nova also became popular in Europe and Spanish America--a phenomenon that could be regarded as an example fo successful Brazilian cultural imperialism!

If the bossa nova represented an accomodation of Brazilian popular music to the current international style, the rock music movement resulted in an even greater integration of Brazilian popular music into the international scene. In the late 1960s and the 1970s Brazilian musicians such as Roberto Carlos, who adopted a Latin version of the rock style, gained international popularity. In the 1970s Roberto Carlos albums in Portuguese, Spanish, and English sold well throughout the Americas. On a U.S. label, a good example is the album Roberto Carlos in Portuguese (Caytronics 1431), which fits perfectly into the current international pop style.

It would be an error to think that all Brazilian popular music has become standardized to fit into some homogeneous international style. The masses continue to prefer music with a distinctly Brazilian flavor--music relatively close to the folk tradition. Even some of the Brazilian musicians active on the international scene also cultivate music based on folk sources. Sergio Mendes, for example, who was a

leading figure in the internationalization of the bossa nova, has recently explored some aspects of Afro-Brazilian cult music. His album of Brasil 77 called Primal Roots (A&M Records Sp 4353) contains stylized versions of the Afro-Brazilian folk tradition, and even uses folk instruments such as the berimbau to emphasize the folk element.

Brazilian art music also shows evidence of a tendency toward cultural standardization vis-à-vis the rest of the world. Even during its heyday in the first half of the twentieth century, musical nationalism had its opponents in Brazil. At first the opposition was merely indifferent to nationalism, but before long several composers began to reject nationalism on the grounds that it represented an artificial exotic regionalism that tended to produce works of low quality. Instead, the anti-nationalists began to cultivate the most advanced international trends of the day. In Brazil the Música Viva group led the anti-nationalist movement. This group published a manifesto in 1946 declaring its opposition to folkloristic nationalism on the grounds that nationalism represented a divisive force in the world. The Música Viva group cultivated the twelve-tone technique after the manner of Schoenberg. This expression of anti-nationalism met with considerable disfavor in Brazil; nevertheless, many formerly nationalist composers now began to produce works combining national and non-national elements. Luis Cosme (1908-1965) had been a musical nationalist in his early career, but after 1946 he followed the styles of the Música Viva group. And even Francisco Mignone around 1959 turned to the international avant-garde techniques.

Since the 1950s the economic growth of Brazil has made it possible for important art-music activities to develop in several major Brazilian cities, giving the musicians of the country an unprecedented opportunity to display their art. Several groups of avant-garde composers were founded to promote experimental music employing such techniques as micro-tuning, serialist organization, atonalism, and electronic media. In many cases the music of these composers was intended to shock, and was received with hostility by both audiences and critics. These experimental composers, like their counterparts in other parts of the western world, are questioning existing cultural and artistic values. In that respect they can be regarded as composers of protest. Some critics have questioned whether the new music is really "Brazilian," for it is often virtually impossible to distinguish it from the works of contemporary European and North American composers. It seems that some of the old prejudices and musical boundaries are disappearing. No longer is it deemed necessary to create music in a self-consciously "Brazilian" style. The internationalism and musical individualism of the 1950s, 60s, and 70s can be taken as evidence of the maturity of Brazil and of its composers.

IV. Colombia

Although Colombia is smaller in territory and population than both Mexico and Brazil, it possesses a musical heritage as rich and varied as that of either and thus offers equally suitable opportunities to employ musical illustrations of aspects of its history and culture. The major problem in this case is that, although the recording industry flourishes in Colombia, Colombian music has not been as widely recorded in the United States as that of Mexico and Brazil, nor are Colombian labels easily accessible here. Consequently we can offer fewer discographic references; the teacher who wished to cite Colombian musical examples will have either to rely more heavily on verbal explanations or to find some method of acquiring imported recordings.[1]

A. Ethnic Variety and Fusion

Of the three countries, Colombia has probably had the more evenly balanced distribution of Amerindian, Iberian, and African influences, though the expression of these today is highly modified by extensive racial and cultural mixing. In several ways the country's musical traditions testify to the nature of these processes. However, isolating the origins of the more subtle musical qualities is not an easy task.

The most difficult to identify is the indigenous. At present very few Colombians are culturally or racially classified as "Indian," and these are confined to small groups along the Andean margins or in the extreme eastern Amazonian lowlands. Even here, moreover, it is likely that four centuries of near-by European and African communities have altered to some degree the native musical patterns. Unfortunately, musical research among these people has been spotty at best.

What research is available suggests the presence both of variations from tribe and of elements consistent with aboriginal music in other American areas: flutes and drums predominate among the instruments; binary (2/4 or 4/4) rhythm is most common; the intensity or volume of singing and playing is usually constant; there is little relationship between the breaths and the phrase endings. Some groups have festivals and dances; others do not. Some include women in the musical process; others do not.[2]

Most students of Colombain folklore attribute to the Amerindian a significant role in molding Colombian folk music, yet, apart from a few references to instruments,

dance styles, and a melancholic mood, most are hard pressed to give specific examples of indigenous elements in the mestizo musical tradition. In fact, at least one heretical expert doubts if there really is much: "All that we have in music, except for Negro music, is of Spanish origin, not counting the pre-Columbian indigenous music, slightly less than unknown and very rarely exploited by our musicians."[3] This is surely an exaggeration, but it indicates the difficulty of factoring out the Amerindian elements.

Not surprisingly, early in the colonial era it is easy to mark the transferral to Colombia of Hispanic and European musical practices, especially in the religious and art music areas. Thanks to the labors of the UCLA Latin American Center and the Roger Wagner Chorale we can enjoy two excellent works by Gutierre Fernández Hidalgo (c. 1553-1620), "easily the most important composer in sixteenth-century South America": the Magnificat (Tone IV) and the first two verses of Salve Regina a 5.[4]

It also seems certain, if less readily documented, that the Spanish quickly introduced into Nueva Granada a variety of folk muisc and related literary forms. Over the centuries these were gradually modified by the local environment and by the introduction of later European styles such as the contradanza (English country dance), the waltz, and the polka, though occasionally the persistence of very old Spanish forms, both musical and literary, is remarkable even among peoples of primarily non-Hispanic origins.[5]

By the nineteenth century there is firm evidence for the existence of several folk music genres that are considered distinctly Colombian, a number of which are notably Hispanic in nature. By general agreement, the most representative of Colombia's national tunes is the bambuco, a favorite of the mountain regions, rich in its sung, played, and danced forms. Its principal structural characteristic is its hemiola rhythm, a combination of binary (duple) and ternary (triple) measures with a peculiar syncopation that makes it difficult to write. Although most authors employ 3/4 and 6/8 time to transcribe or compose bambucos, others suggest that 5/8 or even 7/8 signatures offer closer approximations of the true folk bambuco; all agree that the only way to fully appreciate the bambuco is to hear it.[6]

Traditionally the bambuco is rendered by a musical trio composed of the bandola, tiple, and guitar. The bandola, a relative of the mandolin, may have four, five, or six (four is unusual) sets or courses of three strings each, is the melodic instrument, and is picked with a quill or plectrum. The tiple, which provides accompaniment or or countermelody, has four courses, also of three strings, and is either strummed exclusively or strummed and picked in the manner of a guitar. Thc guitar in this trio is of the typical Spanish variety and provides the bass accompaniment. In some Andean trios, principally in Cundinamarca and Boyacá, the requinto, a reduction of the tiple, replaces the bandola as the melodic instrument; it may be strummed, though is usually played with a pick.

Terminology here is not consistent. Some people refer to the trio of tiple, bandola, and guitar as estudiantina, but others apply that label equally to the second trio or to either, possibly with the addition of a flute and/or violin. If to any of these combinations we add maracas, drums, triangles, or even an accordion, the resulting conjunto will probably be called a murga.[7]

Choreographically the bambuco is a courtship dance in which couples lightly touch but never embrace. It is a graceful, festive dance, yet its formal style seems compatible with the traditional, conservative culture of the highlands. The use of figure eights, a handkerchief, and symbols for pursuit and surrender is consistent with other Colombian folk dances, though the order and style are unique in the bambuco.

In sum, the rhythm, instruments, and dance associated with the bambuco are markedly Spanish in origin, though Piñeros Corpas, like others, finds in it "wistful accents" and minor tones that are called "characteristic of the temperament of the Indian."

Related to and occupying a preferred place alongside the bambuco in Colombian folk music is the pasillo, a type of accelerated waltz, with melodies and instrumentation similar to those of the bambuco. Significant in the structure of the pasillo is the distinct accentuation in the accompaniment: a long note, followed by an accented short one. Because it is a waltz, the pasillo's time signature is normally 3/4, but even here the syncopation is such that occasionally 3/4 is not adequate to express the performance style. Originally, the pasillo was mainly instrumental music, but it has taken on a dance role of some importance and is a song form of major scope. In sum, the pasillo represents the adaptation of a major European musical genre, the waltz, to the folk patterns of the Colombian Andes.

In terms at least of mood and perhaps of function, several other musical types of the eastern Andes are believed to reflect some indigenous influence within a predominantly Iberain musical context. Although they are also dance tunes, the guabina and the torbellino are more important as background music suitable for the accompaniment of sung coplas, limericks, story-telling, and ballads; in a way, they can resemble the Mexican sones and corridos. They have hemiola rhythm and instrumentation similar to those of the bambuco, but their monotony, sobriety, and narrow melodic range are more indicative of the rural atmosphere of simple, country people. They are often heard as work songs in the fields, or at rustic festivals in small villages, or on pilgrim trails leading to religious shrines.

The joropo is a sung and danced genre of the eastern Colombian plains; the people there are basically mestizo, though the joropo is strongly Iberian and resembles several Mexican forms. The most common instrumental group for the joropo and other llanero tunes probably includes the harp, the cuatro or four-string guitar, and the maracas. The dance is marked by strong taconeo, zapateo, or escobillado; that is, by much tapping and stomping of feet as in the flamenco. The rhythm is basically 6/8 with

frequent hemiola qualities; the singing is characterized by the periodic prolongation of a note in the form of a lament or complaint, a technique called cante jondo and, again, similar to the flamenco song.[8]

In some areas of Colombia the African influence on folk and more recently commercial music is almost as significant as the Iberian. An excellent example is the currulao, a major expression of the black culture of Colombia's Pacific lowlands. The currulao is fascinating because it illustrates not only ethnic heritage and modification but, as part of a larger construct of secular and sacred musical rituals, the socio-economic structure of southwestern Colombia and northwestern Ecuador as well. Anthropologist Norman E. Whitten, Jr., has analyzed six major musical contexts in the region, of which the secular currulao is extremely useful in identifying, at least symbolically, such elements as sex roles and relationships and networks of attenuated affinity with their reciprocal obligations.[9]

The principal African qualities of the currulao are: the primary role of the marimba, played by two men; the number and variety of drums and shakers following roughly independent rhythmic paths; the call-response pattern, with a male lead (glosador) and the female chorus (respondedoras); the deformed pronunciation of Spanish words. Whitten has identified nine basic rhythmic complexes, most primarily binary; the thematic content of the lyrics seems to run from folk tales to local gossip to explicit sexual references. Integral to the currulao is the dance, which, agian, varies in pattern according to the dominant rhythm. One currulao rhythm and dance is called the bambuco, but it is only vaguely related to the highland form of the same name. It also is a courtship dance in which the couples employ a handkerchief, rarely touch--it is a baile de respeto--and show a few similar moves; but the overall choreography, like the music, is quite differnt. In short, although the lyrics, rhythm, and dance of individual currulaos may vary, the instrumentation, song style, and performance context remain constant.[10]

Perhaps the quintessential musical example of cultural syncretism involving all three primary ethnic elements in Colombia is the folk cumbia, "the most important and artistic of the musical genres on the Atlantic coast" (Piñeros Corpas). The strongly accented duple time scheme, the moderately complex rhythms, the principal drums, and certain erotic dance gestures are of African descent. The flutes and maracas or other shakers are of aboriginal derivation. the language and poetic form in the song texts and the traditional dress for the dance constitute the Iberain contribution. One highly distinctive attribute of the cumbia as dance are the lighted candles carried by the woman, who turns in suggestive movements on one spot while her male partner gyrates in the opposite direction.[11]

In terms of instruments, the cumbia is traditionally linked to two major combinations. Best known is the conjunto de gaitas formed by maracas; tambor mayor, a medium-sized one-headed drum that marks the melodic line; tambor llamador, a smaller

one-headed drum that sounds an accompaniment; and male and female gaitas or vertical cane flutes resembling oboes. The former has only one finger-hole and provides the harmony. The latter, with five holes, carries the melody. In another common conjunto, the tambor mayor and llamador are joined by the bombo, a double-headed drum; the maraaca is joined or replaced by a related shaker called a guacho; and the gaitas give way to the caña de millo, a transverse reed flute, also made of cane, with four finger holes and open at both ends.

Along the Atlantic coast there are several less commercial song forms that may be closer to the soul of the predominantly black population, especially outside the big cities. Lullabies and other children's songs, the vaquería or herding song, the zafra or agricultural work song, and various songs, such as the lumbalú, that accompany death rituals seem to reflect both African and early Hispanic influences in this region, yet they are today closely related to peoples principally of African origin.[12]

If, as implied above, it is sometimes difficult to identify specific indigenous elements in Colombian musical sounds and structures, it is not such a problem to trace growing indigenous and mestizo involvement in various aspects of the colonial era's dominant musical system. Here, as in other American areas, the Spanish found among the native populace receptive and able students who were often introduced to the Catholic faith and church as much by music as by any other means. In some cases special missions and schools were founded for the purpose of teaching Iberian sacred music to the Indians. As a consequence, by the end of the sixteenth century Indians were serving as vocalists and instrumentalists in the churches and in some places had become adept instrument makers. The same was true for the emerging mestizo element, which performed similar tasks and also began to fill leadership roles in the church's musical hierarchy. Quite obviously this training quickly spilled over into the secular-folk music realms as well.[13]

In sum, music reflects both the uniqueness of Colombia's three ethnic components and the degree to which they have been fused together. It may also be viewed as one element in bringing about that fusion.

B. Regionalism

Applying several standard geographical criteria, it is possible to divide Colombia into four regions of varying size: the interior, Andean heartland; the Atlantic coastal zone; the Pacific lowlands; and the eastern plains or llanos orientales, including the Amazonian selva. Perhaps not surprisingly, there is a loose correlation between these regional divisions and the distribution of the country's large ethnic groupings. Consequently, many of the musical forms cited above as reflective of Colombia's multi-racial heritage can also be used to illustrate the distinctive nature of various regional traditions.

For example, the currulao--that secular marimba dance that draws heavily on African sources--is found almost exclusively along Colombia's Pacific coast, in the Chocó as well as to the south between the Río San Juan and the Ecuadorian frontier, areas where the population is overwhelmingly black. Although the percentage of blacks is somewhat less along the Atlantic coast, the cumbia, porro, and paseo vallenato--to a degree likewise expressive of African origins--are all popular musical forms associated with that region.

Most representative of the Andean region as a whole is the bambuco, which, like the population--especially in the higher altitudes--might be characterized as Hispanicized mestizo. In the llanos, at least, in the settled western portion, no musical and dance form rivals the joropo, possibly also the most Spanish of all Colombian folk music types, although, as in the highlands, the majority ethnic group is mestizo. Only among the scattered, primitive communities of the Amazonian half of the llanos do we find highly indigenous music still dominant over a large area of Colombian territory; but the number of people involved here is relatively slight and our knowledge of their culture extremely limited.

Of course, these four large regions represent generalizations based on broad categories. Within each it is often possible, even necessary, to recognize subregional variations, and again music can aid in defining and illustrating such situations. We have space for just a few specific examples, but these should serve to clarify the point.

Although, as described above, the musical accompaniment for the bambuco and other Andean folk genres is frequently provided by the estudiantina or the larger murga, in the upper Cauca valley--from Cali south beyond Popayán--it is common, especially during traditional fiestas, to hear also the distinctive conjunto called chirimía. In this case the basic instruments are percussive: several wooden drums of various sizes, grooved gourds that are scraped, maracas, and triangles; the Iberian oboe, which originally gave the group its name, is rarely if ever seen--perhaps due to the difficulty of execution--and is replaced by flutes and/or an ocarina. The spirit, sound, and instrumentation of the chirimía seem to be related to the specific Indian-mestizo heritage of this southern Andean zone.[14] The chirimía has also passed in modified form to the Chocó, where the clarinet frequently takes the flute's melodic role.

We also noted above that along the Atlantic coast, especially in the departments of Bolívar (Cartagena) and Atlántico (Barranquilla), the cumbia was rendered mainly by a conjunto de gaitas or a group built around the caña de millo and a modified percussion section. It is useful to observe that a later, subregional variation in the interpretation of the cumbia and other north coastal music is the conjunto vallenato composed of accordian, caja (like a snare drum), and guacharaca (a piece of notched cane that is scraped). This group was originally centered in the department of Magdalena (Santa Marta) and the city of Valledupar (now the capital of César), which

gave the group its name. Originally, also, vallenato music was tied mainly to a story-telling form called the son or paseo, but the conjunto vallenato, with additional instruments, is increasingly employed to play most folk and popular music of the coast, for both dancing and singing.

Another link between music and Colombian regionalism is found in the popularity of individual tunes associated by title or song content with particular towns or areas. Among the best known folk or popularized folk titles of this type are: "Guabina Tolimense" (Cuerdas que Cantan--Zeida LDZ 20107); "La Guabina Chiquiquireña" and "Las Brisas del Pamplonita" (El Cafetero--Daro International DIS 91-1139); "Noches de Cartagena" and "Feria de Manizales" (Xerox, vol. V--Sonolux); "Santa Marta" (Leonor González Mina, La Negra Grande de Colombia, vol. III--Sonolux IES 13-585); "Cumbia Cienaguera" (Des Andes aux Caraïbes--Riviera 521197C). And there are others with equally specific references to Cali, Cúcuta, Antioquia, the Chocó, or the Guajira.

Music apparently remains an implicit and explicit expression of the phenomenon of the patria chica in Colombia.

C. Cultural Imperialism and Imitativeness

The argument can be made that the introduction of Hispanic music in Nueva Granada, as in all Latin America, was itself merely one manifestation of a grand imperialist venture. And although the Africans themselves were not imperialists, their presence and that of their music in America was just another consequence of the same imperialist process. Seen in that light, the spread and persistence of non-Amerindian, especially Spanish, music during the colonial period and beyond can be cited as evidence of cultural imperialism. But, if one prefers to argue that there did not exist any Latin American or Colombian music until the Spanish, indigenous, and African sources had all begun to co-exist and blend to some degree, then musical evidence of a foreign impact must be sought in other areas.

In the folk and popular music fields we have already noted the adaptation of such post-colonial outside musical forms and instruments as the waltz, accordion, and clarinet, and we will cite below the later impact of the radio and the electronic organ. We could mention also that at certain times, especially in high social circles, other European dances such as the polka, mazurka, and minuet were widely fashionable. And it probably does not need to be said that Anglo-American rock, in its various styles, has penetrated Colombian music and accelerated its commercialization in recent decades.

To understand more clearly the so-called nationalist art music that developed in Colombia in the twentieth century, one needs to appreciate the extent to which Colombia's cultivated musical life through most of the last century was dominated by opera and lighter musical theater, songs, and piano music, and generally reflected the European musical scene. Most evident was the influence of lyric Italian opera, with its appealing bel canto, on vocal compositions, and of romantic forms adapted from Parisian tastes in salon music and instrumental virtuosity. Among those European com-

posers whom Andrés Pardo Tovar considers most influential in Colombia were Rossini, Donizetti, Bellini, Spontini, and Mercadante; on a lower level sat Weber, Auber, Beethoven, Haydn, and Strauss (the elder).

This was not a highly creative period for Colombian art music, and the few composers of talent labored in a very difficult economic, political, and cultural environment. Illustrative of this Romantic phase are Joaquín Guarín (1825-1854), Julio Quevedo Arvelo (1827-1897), Vicente Vargas de la Rosa (1833-1891), and Diego Fallon (1834-1905), only the last well known in Colombia today, and more for his poetry than his music. These men were composers, of sacred as well as profane music, and highly accomplished performers, usually as soloists or as part of chamber music ensembles. Several of them also had ties with the costumbrista movement and even composed popular tunes based on folk styles and instruments, but they rarely allowed the latter to impinge on their serious compositions.

In a sense, Colombian music, even after the colonial amalgamation, has never been free of outside influence, whether imposed by pressure or imitated by slavish minds. Yet through it all, in varying degrees, there persist certain qualities that have made Colombian musicians, whatever their abilities, distinctly Colombian.

D. Nationalism

Expressions of nationalism in the musical realm have taken several forms. One example, as we noted in Mexico and Brazil, is the deliberate incorporation into art music creations of melodies, instruments, rhythms, and other devices drawn from the nation's folk history and/or designed to elicit an emotional identification with it. Colombia has yet to produce a modern composer as reknowned as Chávez or Villa-Lobos, but it is not without its illustrious contributors to the library of Latin American nationalist music.

Admittedly, much of the structure and style of this nationalist music was in one way or another Western European; and to the extent that similar nationalist movements were in vogue throughout Latin America as well as in Europe, nationalist music in Colombia, as elsewhere, continued to be imitative. Still it was, and is, generally perceived as an attempt, however limited, to glorify "the nation" and some of its unique qualities, and as an effort by composers to do something original based on their cultural background. It was, wrote Pardo Tovar, not so much nationalism as folklorism.

In the Colombian case the first major move toward nationalistic art music is probably seen in the career of José María Ponce de León (1846-1882). Trained in Paris and strongly influenced by musical Romanticism, Ponce was the author of the only two Colombian operas staged in the nineteenth century (Ester, 1874, and Florinda, 1880). The nationalist link lies in several of Ponce's compositions that draw on typical Andean folk genres, the most representative long works being Sinfonía sobre temas

colombianos and La hermosa sabana. In addition, Ponce composed a technically competent Misa de requiem and numerous pieces for piano and band; many of the latter, based on folk tunes, were performed at afternoon concerts in the park by ensembles traditionally called retretas. Still, Ponce was misunderstood by his contemporaries and never gained wide acceptance in Colombia during his brief life.

Closer to musical nationalism is the work of Guillermo Uribe Holguín (1880-1971), a prolific composer and indefatigable director for twenty-five years of Colombia's national conservatory. In his Trescientos trozos en el sentimiento popular, for piano, as well as several of his symphonic creations, Uribe Holguín frequently refers to the melodic, rhythmic, instrumental, and stylistic traits of Colombian folk dances; in the longer works he also seeks to evoke traditional settings. The best symphonic examples include Tres danzas (Joropo, Pasillo, Bambuco); Suite típica; Sinfonía "del terruño"; and Tres ballets criollos. Uribe Holguín's occasional interest in Indianist themes is seen in Bochica, Furatena, and Ceremonia indígena (Himno a Zuá y Danza ritual). Uribe Holguín had also studied in Paris, and his compositions continued to refelct the Impressionist techniques he acquired in his formative years.

Rivaling Uribe Holguín in stature as both composer and promoter of music studies is Antonio María Valenci (1902-1952). A native of Cali, Valencia studied in both Bogotá and Paris to develop his various skills, the outstanding of which was his talent as a concert pianist. In his first compositions he showed an interest in "criollo" motifs, but his Parisian experience pushed him to cultivate a more European style, culminating in his admirable Misa de requiem. His later years also saw him return to folkloric themes in such labors as Chirimía y bambuco sotareño, Canción de cuna callecaucana, Coplas populares colombianas, Sonatina boyacense, and Emociones caucanas, "considered the most emphatic expression of his nationalist style" (Béhague).

Because of his efforts as a folklorist and his preparation of several instrumental pieces and songs in a popular vein, Daniel Zamudio has also been classified as a representative nationalist. Yet Pardo Tovar believes that as a composer Zamudio is best understood as a supranationalist or universalist, one whose style was designed to overcome Colombia's musical insularity.

The more truly nationalist composers may in fact have been men of lesser talent and reputation. For example, the bogotano Jesús Bermúdez Silva (1884-1969) spent some of his life in Spain, yet built most of his primary orientation: Torbellino, Orgía campesina, Tres danzas típicas, and Seis viejas estampas de Santafé de Bogotá.

Although some Colombian composers were still preparing so-called nationalist works after World War II, changes were by then definitely coming. That is, younger composers like Fabio González Zuleta (b. 1920), Luis Antonio Escobar (b. 1925), and Blas Emilio Atehortúa (b. 1933), even when they demonstrated an interest in nationalist or folklorist music--examples, respectively, include Segunda sinfonía, Avirama, and Cantata sobre poemas colombianos--were ultimately more concerned with cultivating Euro-

pean/international techniques, either classical or avant-garde.

Apparently, even when Colombians sought to express their nationalism through art music compositions, their training and their desire for wider recognition tended to limit the meaning and impact of that message, the obverse of that ambivalence we discussed in the previous section.

Another musical illustration of mild Colombian nationalism is found in folk and popular songs that seek to elicit nationalist sentiments by referring to the country's beauty, riches, or progress. The stylized cumbia "El camino del café" evokes the dreamy image of Colombia's brown and green coffee zones (El Camino del Café--Ediciones Paulinas CF-1); in "El medallón" and "Paisaje" the artists make a quick visit to several Colombian cities and sing of "los encantos de la tierra mía" (Lo mejor de los Rivales, vol. I--Philips 6346091). Perhaps the number one popular song in Colombia in 1974 was "Puente Pumarejo," a tribute to the noble Río Magdalena, to the new bridge that awaits its waters near Barranquilla, and to the importance of both for "mi Colombia querida" (Los Melódicos, La Cachimba de San Juan--LM DCM-S279).

That the explicit nationalist content of Colombian music is no stronger than it has been may say less about Colombian music than it does about the nature and intensity of Colombian nationalist sentiment.

E. Protest and Revolution

Colombia does not appear to have as extensive a tradition of revolutionary music as is found in Mexico, Chile, or Argentina, but Colombian history is certainly not devoid of moving examples of social or political protest through song. From a mining district (perhaps in Antioquia) of seventeenth-century Nueva Granada came this anonymous attack on physical abuse, economic exploitation, and racial discrimination:

A LA MINA NO VOY MAS

El blanco vive en su casa de madera con balcón
el negro en rancho de paja, en un solo paredón.

Y aunque mi amo me mate, a la mina no voy
yo no quiero morirme en un socavón.

Don Pedro es tu amo, él te compró
se compran las casas, a los hombres no.

En la mina brilla el oro, al fondo del socavón
el blanco se lleva todo y al negro deja el dolor.

Cuando vuelvo de la mina, cansado del carretón
encuentro a mi negra triste, abandonada de Dios
y a mis negritos con hambre, porqué esto pregunto yo.

The cadence and chord structure, as well as the lyrics, suggest the African origin of most of the miners (Quilapayún, Canto Rebelde del Mundo--Discos Pueblo DP-1031).

In 1854 the opponents of the dictator José María Melo are reported to have gleefully sung these lines:

De la barriga de Melo
tengo que hacer un tambor:
para tocarle llamada
a todo conservador.

De las rodillas de Melo
tengo que hacer unos dados:
para que jueguen con ellos
los que estén excomulgados.

Finally, pacifists of all nations could surely identify with the phrases undoubtedly inspired by the frequent civil wars in nineteenth-century Colombia:

Tú vas a la guerra, Juan.
De la guerra pocos vuelven
y a la guerra muchos van.

And:

No vuelvo a ser más soldado
la guerra me tiene loco
el palo que dan es mucho
y lo que pagan muy poco.

These last two examples are from popular bambucos of the past century.[15]

F. Urbanization and Cultural Standardization

In the twentieth century two processes have accelerated the reshaping of Colombian cultural patterns. First, national radio and television networks, based overwhelmingly in cities and with special ties to Bogotá, have transmitted in large quantity, and usually at high volume, loosely standardized news, images, and music, often into areas that previously were physically isolated and culturally distant. Second, increasing numbers of Colombians are on the move, from region to region and/or, more commonly, from countryside to city, and this "migration also leads to integration and 'homogenization' of cultures . . . as countrypeople bring their regional mannerisms into the cities and urban ways seep into the countryside on their return visits."[16]

One manifestation of this has been a notable increase in the Andean interior in the popularity of music from the Atlantic coast, principally the cumbia and paseo vallenato, especially in their commercialized forms, a process not accompanied by a reciprocal rise in the north of music from the interior. This surely reflects, in part, the substantial flow of tourists from the highlands to the Caribbean that has marked the past decade, and may stem from an appeal among urban folk of the beat of the Afro-Caribbean rhythms.

A second manifestation has been the cross-over of instruments from one genre to another or from one region to another, the decline, in other words, of the traditional folk conjuntos and often their replacement by groups trying to imitate the sounds and styles heard on radio, TV, or jukebox. As a consequence, the distinctiveness of many forms of music, previously folk but now commercialized pop, has been blurred, especially when those original distinctions were based on instrumentation

and/or dance and/or performance context rather than strict musical structure.

These processes have brought the predictable protests from the defenders of Colombia's traditional folkways. Three decades ago, composer and folklorist Daniel Zamudio warned that the radio and other foreign influences were killing off the true Colombian folk music; more recently, Rafael Vega concluded that "there is no more inadequate nor more improper situation than playing pasillos and bambucos on the organ."[17] The same would surely be said, for example, of the use of brass with the cumbia or the attempt to record the currulao in a studio.

If today Colombian music appears more standardized or homogenized than before, historically we can identify a great variety of musical forms and styles drawn from the three ethnic foundations of Colombia's complex culture. Yet even today's music shows substantial diversity and is richer for having preserved elements of all three traditions in a variety of regional settings.

Notes

1. An invaluable introduction to Colombian folk music is Joaquín Piñeros Corpas, El cancionero noble de Colombia. This is a three-record set with 36 pages of bilingual text. The discs include illustrations of the major instruments, instrumental groups, and folk music genres. Persons seeking more detailed references to all aspects of Colombian music should consult Carmen Ortega Ricaurte, "Contribución a la bibliografía de la música en Colombia," UN: Revista de la Dirección de Divulgación Cultural (Universidad Nacional de Colombia) 12 (August 1973): 83-255.
2. Jesús Bermúdez Silva and Guillermo Abadía Morales, Algunos cantos nativos, tradicionales, de la región de Guapi (Cauca); Fabio González Zuleta, "Dos melodías aborígenes del Chocó," Revista Colombiana de Folclor 2, no. 4 (Segunda época, 1960): 121-126; Luis Felipe Ramón y Rivera, "Music of the Motilone Indians," Ethnomusicology 10, no. 1 (January 1966): 18-27.
3. Zamudio G., El folklore musical en Colombia, p. 11.
4. Robert Stevenson, "Colonial Music in Colombia," The Americas 19, no. 2 (October 1962): 121-136. The music is recorded on Salve Regina: Choral Music of the Spanish New World, 1550-1750 (Angel 3600) and Festival of Early Latin American Music (Eldorado S-1).
5. Arturo Escobar Uribe, Rezadores y ayudados (contribución al estudio del folclor nacional); Germán de Granada, "Romances de tradición oral conservados entre los negros del occidente de Colombia," Thesaurus 31, no. 2 (May-August 1976): 209-229; Pardo Tovar "Traditional Songs in Chocó, Colombia."
6. A good collection of bambucos and other Colombian folk music styles is available on a disc recently record in Colombia but produced in France: Des Andes aux Caraïbes (Riviera 521197C).
7. Music of Colombia (Folkways Records FW 6804). These are field recordings.
8. An introduction to llanero music is Del folclor llanero by Miguel Angel Martín, himself the composer of a popular stylized joropo, "Carmentea."
9. See appropriate sections in Norman E. Whitten, Jr., Black Frontiersmen: A South American Case.
10. Whitten has also prepared Afro-Hispanic Music from Western Colombia and Ecuador (Folkways Records FE 4367). Other good examples of music from Colombia's Pacific lowlands are offered on In Praise of Oxalá and Other Gods: Black Music of South America (Nonesuch H-72036).
11. George List, "El conjunto de gaitas de Colombia: La herencia de tres culturas," Revista Musical Chilena 27, no. 123-124 (July-December 1973): 43-54; Delia Zapata Olivella, "La cumbia, síntesis musical de la nación colombiana. Reseña histórica y coreográfica," Revista Colombiana de Folclor 3, no. 7 (Segunda época, 1962): 187-204. These experts both cite the tri-ethnic origins of the cumbia. In contrast, Guillermo Abadía Morales believes that the true cumbia is a musical and choreographic genre, not for singing, and is thus an expression of zambaje, a mixture exclusively of Amerindian and African elements; see Compendio general de folklore colombiano, p. 205.
12. Manuel Olivella Zapata, "Cantos religiosos de los negros de Palenque," Revista Colombiana de Folclor 3, no. 7 (Segunda época, 1962): 205-211; Cantos costeños: Folksongs of the Atlantic Coastal Region of Colombia (Anthology Record and Tape Company).
13. Stevenson, "Colonial Music in Colombia"; José Ignacio Perdomo Escobar, "Cultivo de la música y las artesanías en las misiones y reducciones de los Jesuitas en la colonia," Revista Javeriana 84, no. 419 (October 1975): 382-385.
14. Music of Colombia (Folkways Records FW 6804) has examples of both chirimía and murga.
15. There is a chapter entitled "La canción popular patriótica y política en la historia de Colombia" in José Ignacio Perdomo Escobar, Historia de la música en Colombia, vol. CIII of Biblioteca de Historia Nacional.
16. Frederick C. Turner, "The Rush to the Cities in Latin America," Science 192 (4 June 1976): 961.
17. Zamudio G., El folklore musical en Colombia; Rafael Vega B., "Educación musical," Revista Javeriana 84, no. 418 (September 1975): 236. The artist who has done most to popularize the use of the organ to interpret typical folk music is Jaime Llano González. Examples of his style are heard on La Música y las Canciones de José A. Morales (Sonolux 12-271) and Las Cumbias más Lindas del Mundo (Codiscos ELDF-1156).

V. Additional Suggestions

Undeniably we have exhausted neither the thematic nor the geographical categories for employing musical illustrations in Latin American history and civilization classes. Although space considerations prohibit full explanations, we would like to mention several additional possibilities under both headings.

If on the national level music can be shown to reflect internal regional and local varieties, on the hemispheric level music can likewise serve to highlight differences among countries and multi-national regions. It is dangerous, as noted above, to attribute to a country or a region a single and exclusive musical style, yet it is true that certain styles are more common in some areas than others and that the musical mix of each country or of groups of countries may in a sense be distinctive.

Mariachi is not all of Mexico's music, nor is the bambuco all of Colombia's, but each is somehow representative of a musical tradition unique to their respective countries. Marimba music plays a special role in the transnational region of Oaxaca, Chiapas, and Guatemala; the currulao and other forms constitute a musical complex that covers southwest Colombia and northwest Ecuador; and the joropo predominates in the llanos of both Colombia and Venezuela.

We also direct the reader's attention to the Andean highlands of Peru and Bolivia, where the population remains highly Indian and the music, though undeniably mestizo and becoming more so all the time, still retains some strikingly Indian features. There are several adequate recordings, easily obtainable, that can provide examples of either the national music of Peru and Bolivia or the regional music overlapping their common frontier and spilling into portions of Chile and Argentina.[1]

At the other extreme, music can also demonstrate processes of hemispheric interaction and cultural exchange. For example, Mexican music is extremely popular in Colombia, and a few Colombian artists (e.g., Helenita Vargas) have gained prominence as interpreters of the Mexican ranchera. Similarly, Colombian titles appear in the repertory of some Mexican singers (e.g., Alicia Juárez), and one of the authors of this essay recently heard a well-known Colombian pasillo played in Mexico City by a mariachi band and at Xochimilco by a marimba band.

The Argentine tango, although the product of porteño culture and history (see

below), is itself related to the Cuban habanera and now also enjoys widespread popularity in other Latin American countries. In Colombia, where the legendary Carlos Gardel died in an airplane crash in 1935, tangos are heard all year, but especially each June, the month of Gardel's death.

The so-called Nueva Canción, or protest song, offers an excellent example of a musical genre that cuts across national lines. Chilenos such as Angle, Isabel, and Violeta Parra and the groups Quilapayún and Inti-Illimani have made especially important contributions to the internationalization of this style, which emphasizes folk or traditional forms, a feeling of community, and identification with contemporary emotions and issues. But the composers and interpreters of Nueva Canción come from all countries, are known, at least among an important subculture, in all countries, and draw their song material from experiences and conditions throughout the hemisphere.[2]

Nationalistic and social action themes, if in more restrained fashion, have penetrated even highly commercialized music, as was discussed in the Brazilian case. To cite yet another country, the internationally known salsa group, Dimensión Latina, in one song admonishes the hard-working Venezuelan campesino to take up the fight for a better world by dedicating himself to the cultivation and conservation of the llanos, "the most beautiful land in Venezuela."[3]

Returning to the Argentine tango, we encounter a complex of music, lyrics, and dance that relates to a variety of cultural and historical themes. Because the tango emerged in the outlying communities (arrabales) of Buenos Aires in the late nineteenth and early twentieth centuries, it is associated with social forces that accompanied the internationalization of the Argentine economy and the rapid urbanization of the domestic society; and because that urban growth was produced by migration from both the interior and the exterior, the tango and its culture illustrate the fusing folk traditions of these migrant groups and the dynamic environment into which they were suddenly thrown. Through the dance and, after World War I, the lyrics of the tango (a male-centered genre) we can examine such social characteristics as life goals, values, and norms, sex roles and images, and family structure. The ultimate acceptance of the tango by Argentina's "better" society, after several decades of bitter controversy, says something about changing class relations. And the promotion in recent years of the tango as a symbol of argentinidad is a manifestation of the attempt by some Argentines to define their own cultural identity and to cultivate a spirit of nationalism among a people racked by class and factional conflict.[4] It should not be surprising, therefore, that the Peronista Youth and other radical groups have at times tied their versions of the Nueva Canción to the tango or the milonga, the latter an antecedent of the tango from the Argentine pampa.[5]

Argentine nationalism has likewise expressed itself in the art music of composers such as Juan José Castro, Luis Gianneo, and Alberto Ginastera, probably Latin America's best known twentieth-century composer after Chávez and Villa-Lobos. These

Argentines, like their counterparts elsewhere, built on traditional melodies or melodic forms, folk dances, and instrumental arrangements, while employing devices aimed at creating images of prominent geographical features of the country (e.g., the pampa, the puna, or Patagonia).[6]

In closing, and without having done justice to our topic, we recommend to our readers, for the richness of its musical heritage, the island of Cuba. Its exciting mix of Hispanic and African elements, its extensive influence throughout the hemisphere, and its recent revolutionary example, all make Cuba a subject of fruitful analysis and a potential source of many musical illustrations.[7]

Notes

1. Kingdom of the Sun (Nonesuch H-72029); Fiestas of Peru (Nonesuch H-72045).
2. Extremely useful for its sampling of protest music is the Quilapayún record cited above: Canto Rebelde del Mundo (Discos Pueblo DP-1031). Also representative is Vientos del Pueblo (Marconi 710095), featuring Isabel Parra, with Patricio Castillo.
3. On 780 Kilos de Salsa (TH-2025). This label is distributed in the United States by TH Records & Tapes, Inc., 10124 N.W. 80 Ave., Hialeah Gardens, Florida 33016.
4. There is a ton of literature on the tango in Spanish, but very little in English and no survey history. For brief introductions, see Darío Canton, "El mundo de los tangos de Gardel," Revista Latinoamericana de Sociología (1968): 341-362; Raúl Oscar Cerrutti, El tango: Sus relaciones con el folklore musical y ubicación en la cultura argentina (Resistencia: Universidad Nacional del Nordeste, 1967); Julie M. Taylor, "Tango: Theme of Class and Nation," Ethnomusicology 20, no. 2 (May 1967): 273-290.
5. A fascinating example of Peronista music is the record Cancionero de la Liberación, produced by the Centro de Cultura Nacional "José Podesta." Under the military regime that came to power in Argentina in 1976 this record was difficult to locate and dangerous to possess.
6. See the appropriate passages in Béhague, Music in Latin America. Several selections of Ginastera's music are available on Everest 3041.
7. For an introduction to Cuban music, see Fernando Ortiz, La africanía de la música folklórica de Cuba (2d ed.; La Habana: Editora Universitaria, 1965).

VI. Pedagogical Hints

A serious pedagogical objection that can be raised to the suggestions laid out above is that even when musical examples are actually played in the class, rather than merely alluded to in lectures, the procedure is too passive from the student point of view. We would respond, first, by repeating that, if not overused, it nonetheless marks a change of pace and hence, even if passive, is likely to make a greater impression than a routine class.

However, the use of music in the classroom does not have to be entirely passive. As implied above, it is possible to draw students actively into the game by providing them with minimal background information and then encouraging them to seek answers to given questions while listening.

1) Instruments: Focusing on the Mexican area, students could be asked to distinguish among regional varieties of sones by identifying the harp in the son jarocho, the violin in the huapango huasteco, and perhaps the guitarrón in the mariachi ensemble. Certainly they should have no difficulty recognizing the trumpets in the contemporary urban mariachi. In the art music realm, they might be asked to guess the nature of the unorthodox instruments used by Carlos Chávez and others in their nationalist compositions.

2) Time and Rhythm: Here students might begin by trying to distinguish between duple and triple time structures. In a specific example from Colombia, they could classify the more strongly African musical types (e.g., cumbia and currulao), which are duple time, the pasillo with its relatively steady waltz time, and the bambuco and joropo with their duple-triple interplay or hemiola. And by listening for instrumental and stylistic differences--with its frequent use of the harp and the strong zapateo, the joropo resembles the son jarocho of Mexico--they could even learn to separate the joropo from the bambuco.

3) Lyrics and Literature: In those instances where the words determine the significance of the piece, the teacher can provide translated transcriptions of representative passages so that students can read along. In language-based civilization classes, the transcriptions could be in Spanish. In fact, where the students are also studying Spanish, they can listen, at least to start, without transcriptions. In

either case, the emphasis on lyrics should be most effective with corridos, the Nueva Canción, and other genres that emphasize telling a story or describing a concrete situation.

Incidentally, for students in civilization-literature classes, another way to interject music is through musical studies by Latin American writers better known for their literary creations. Obvious possibilities include La música en Cuba, by Alejo Carpentier, and Tango: Discusión y clave, by Ernesto Sábato.[1] In this way the student is exposed to good literature and, simultaneously, learns more of the society that produced that literature. It might be interesting to speculate on why these writers thought music so important as to merit their attention.

4) Cultural Roots: Without a great deal of background, students could be prepared to recognize certain basic features, especially within folk music genres, that reflect Latin America's mixed ethnic and cultural heritage: African call-response and layered rhythmic patterns from Brazil or the circum-Caribbean area; Amerindian flutes and five-tone scale from Peru and Bolivia; and a multitude of European elements from all regions. The exercise need not be highly sophisticated; the point is to get students involved and to demonstrate the ways in which music can be illustrative of other processes.

5) Themes: For students with more background, a more advanced exercise would require them to listen to nationalistic music with the purpose of identifying traditional motifs or describing the regional or historic themes that the work seeks to evoke. For example, an attentive listener will perceive some of the inspiration behind Blas Galindo's Sones de Mariachi, Pablo Moncayo's Huapango, and the music for Alberto Ginastera's Estancia and Panambí, two ballets built around stories set in the pampa.[2]

6) Conclusion: In attempting to recognize any musical forms or relationships in the ways proposed above, the students will often guess wrong, and we do not suggest grading such exercises. The objective is involvement, not the training of musicologists.

At this point we can only hope that you, the reader, share our conviction that music in the history or civilization course offers immensely exciting and rewarding possibilities.

1. Alejo Carpentier, La música en Cuba (México: Fondo de Cultura Económica, 1972 [1946]); Ernesto Sábato, Tango: Discusión y clave (Buenos Aires: Editorial Losada, 1963). For language students, study of the tango also allows consideration of the historical and linguistic problems presented by lunfardo, the dialect associated with the same surroundings that produced the tango itself. Sábato's essay contains a "Glosario de las principales voces lunfardas".

2. The Galindo and Moncayo pieces are available on Orquesta Sinfónica Nacional (Musart 3033); the ballet suites, Estancia and Panambí are on Everest 3041.

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Discography

Recordings of Latin American music may be found in university music libraries that specialize in Latin American holdings, such as Indiana, Illinois, UCLA, and Texas. Latin American records may be purchased in a variety of ways. The Schwann catalogs on classical, folk, and international music should be consulted. Most Spanish-language record shops in the United States stock Latin American records, and some may be willing to place special orders. For Spanish South American recordings, one may write to TH Records and Tapes, 10124 N. W. 80 Avenue, Hialeah Gardens, Florida 33016. Discount Records, 2310 Guadalupe, Austin, Texas 78705 stocks Brazilian records, as does Imported Brazilian Recordings, 40104 Palisades Station, Washington, D.C. 20016. A catalog of Mexican norteño music may be obtained from Acuña Music, 125 N. Flores, San Antonio, Texas 78205. Mr. Walter Gruen of the Sala Margolin in Mexico City will accept mail orders if international business procedures are followed. His address is Córdoba 100, México 7, D. F.

I. MEXICO

In recent years Mexico has enjoyed a renaissance in the serious recording of folk and art music, and the scholar has a much better discography to work with than he did just ten years ago. The most noteworthy trend involves the first comprehensive recording of specific areas of music. The 21-volume series on indigenous and mestizo music by the National Institute of Anthropology and History and the 11-volume series on art music by the National University have established a pattern that seems to be continuing. Angel has announced that it is recording the major works of Manuel M. Ponce (vol. 1 is listed below), and since the death of Carlos Chávez in 1978 plans are under way for a unified recording of his major works. Chris Strachwitz's 14-volume reissue of border music on Folklyric is a milestone in Greater Mexican discography.

A. For LP's treating indigenous music both in the pre-Hispanic and contemporary eras, see Pre-Columbian Instruments, Folkways FE 4177; Music of the Tarascan Indians of Mexico, Asch AHM 4217; Música Indígena de México, Música Indígena de los Altos de Chiapas, Música Indígena del Noroeste, and Música de los Huaves o Mareños, INAH Nos. 9, 4, 5, 14. Examples of Spanish Renaissance and Baroque religious and secular music, villancicos, romances, and the tunes such as the sevillanas played in southern ports may be heard on Music of Spain, Folkways FF 4411; La Musique Espagnole à la Cour de Ferdinand et Isabelle, BAM LD 026; Songs of Andalusia, Angel SFSL 36468; Anthology of Cante Flamenco, Hispavox HH 1023-24; and Spanish Vihuelists of the 16th Century, Musical Heritage Society 1894. For music relating to ethnic fusion, see Mexican Panorama: 200 Years of Folksongs, Vanguard 9014; Sacred Guitar and Violin Music of the Modern Aztecs, Folkways FE 4358; El Aguila Blanca, RCA Camden 380; Danzas de la Conquista, INAH 2; and Folklore Mexicano, Musart D890, Vol. 1.

B. For LP's demonstrating the musical and regional variety of the son, see Sones para un Casamiento, Philips 10100; Huapangos y Sones, Philips 10099; Huapangos, Philips 10101; Folklore Mexicano: Primera Antología del Son Jarocho, Musart D929; Sones Jarochos Picantes, Audio-Mex, 3 vols.; Veracruz Hermoso, RCA Camden 28; Veracruz, RCA Camden 53; ¡Que Lindo Es Veracruz! RCA Camden 108; Sones de Veracruz, INAH 6; México Alta Fidelidad, Vanguard 9009; Música y Danzas Folklóricas Tamaulipecas, ECO 842; Atardecer Huasteco, ECO 467; Música Huasteca, INAH 3; Huapangos Huastecos, Cisne, 2 vols.; Los Trovadores Huastecos del Viejo Elpidio, ECO 364; Gloria a Tata Vasco: Maestros del Folklore Michoacano, Peerless 1663-64; Michoacán: Sones de Tierra Caliente, INAH 7; Música Campesina de los Altos de Jalisco, INAH, 17; El Son del Sur de Jalisco, INAH 18, 19; Sones y Gustos de la Tierra Caliente de Guerrero, INAH 10; Two Marimbas from Oaxaca, Folkways FW8865; Texas-Mexican Border Music: An Introduction, The String Bands, Folklyric 9007, 08.

C. For LP's that illustrate externally-imposed styles on Mexico from the colonial period to the early twentieth century, see Salve Regina: Choral Music of the Spanish New World 1550-1750, Angel 3600; Música Virreinal, Voz Viva, 9; California Mission Music, University of California Extension Media Center; Tablatura Mexicana para Guitarra Barroca, Angel SAM 35029; 1er Centenario de Juventino Rosas, RCA Camden 316; Valses Mexicanos de 1900, Musart MCD 3001.

D. For Mexican art music in the period 1912-1950s, see The Six Symphonies of Carlos Chávez, CBS 231002; Danza Moderna Mexicana, RCA-65; Silvestre Revueltas: La Noche de los Mayas, Musart 3022; Silvestre Revueltas: Música Orquestal, RCA MRSA-1; Orquesta Sinfónica Nacional, Musart MCD3007; Manuel M. Ponce: Música para Piano, Angel ASMC-77031.

E. For LP's which convey the music of protest and revolution, see Cancionero de la Intervención Francesa, INAH 13; Corridos de la Revolución Mexicana, INAH 16; Corridos de la Rebelión Cristera, INAH 20; México-Chile Solidaridad, Discos Pueblo 1007; Grupo Cade, Discos Pueblo 1021; La Maldición de Malinche--Gabino Palomares, Discos Pueblo 1028; Mexico--Days of Struggle, Paredon P-1012; Cánticos y Testimonios--José de Molina, Nueva Voz; Parodias Políticas--Oscar Chávez, Polydor LPR-16173.

F. Since the major portion of commercial recordings of Mexican music reflect urbanization and standardization, it is futile to make a representative selection. The hundreds of LP's presenting ranchera, bolero, romantic, mariachi, tropical, rock, and jazz music pertain to this category. Certain LP's are especially useful, however. The most important discographical tool in urban music history is the reissue, which the Mexican record industry has been slow to produce, with the exception of RCA Camden. See especially Agustín Lara, Mi Primer Piano . . . y Mis Primeras Canciones, Camden 365; Los Exitos de Nicandro Castillo, Camden 35; and Recordando Andrés Huesca y Sus Costeños, Camden 25. For the cosmopolitan trends in art music, see Julián Carrillo, Voz Viva 11; Galindo and Quintanar, Voz Viva 3; Mata, Quintanar, Kuri-Aldana, and

Gutiérrez Heras, Voz Viva 1; Ponce, Voz Viva 14; and Chávez and Mata, RCA MRS-003.

II. BRAZIL

A. For the Iberian background, see Columbia World Library of Folk and Primitive Music; Music of Portugal, Folkways 4538; Camino de Santiago, Electrola IC 063 30107, 30108, 2 vols.; Music from the Court of Ferdinand and Isabella, Angel 36926; Musica Iberica 1100-1600, Telefunken 26-48004.

B. For the Amerindian background, see Music of Matto Grosso, Folkways 4446; Upper Amazon Indian Music, Folkways 4458.

C. The African element in Brazilian music may be studied on Drums of the Yoruba of Nigeria, Folkways P 441; Africa South of the Sahara, Folkways FE 4503; Roots of Black Music in America, Folkways FA 2694.

D. Afro-Brazilian Cult Music is recorded on Afro-Brazilian Religious Music, Lyrichord 7314; In Praise of Oxalá and Other Gods: Black Music of South America, Nonesuch H 72036; Folk Music of Brazil: Afro-Bahian Religious Songs, Library of Congress AFS L13.

E. Folk music is represented on Songs and Dances of Brazil, Folkways 6953; Saudades do Brasil, Arion FARN 91010.

F. For art music, see Festival of Early Latin American Music, Eldorado USR7746; Mestres do Barroco Mineiro, Philips 6747314; Black Composers Series, Columbia M-33431, Vol. 5; Alma Brasileira, Angel 37110; Brazilian String Quartet, Odyssey 32-16-0176; Latin American Fiesta, Columbia MS-6514; Piano Music of Villa-Lobos, Telefunken 6-41299; Latin American Rhythms, Westminster XWN 18430; Piano Music of Villa-Lobos, Deutsche Grammophone 2530634.

G. Recordings of popular music include Gilberto & Jobim, Capitol 2160; Brazil: Songs of Protest, Monitor 717; Roberto Carlos in Portuguese, Caytronics 1431; Primal Roots, A&M SP 4353; Carnaval in Rio, A/S 205.

III. COLOMBIA

A. For recordings of Colombian colonial music, see Salve Regina: Choral Music of the Spanish New World, 1550-1750, Angel 3600; Festival of Early Latin American Music, Eldorado S-1.

B. For recordings of Afro-Colombian music, see Afro-Hispanic Music from Western Colombia and Ecuador, Folkways FE 4367; In Praise of Oxalá and Other Gods: Black Music of South America, Nonesuch H-72036; Cantos Costeños: Folksongs of the Atlantic Coastal Region of Colombia, Anthology Record and Tape.

C. For recordings of folk and popular music, see El Cafetero, Daro International DIS 91-1139; Xerox, Sonolux, vol. V; La Negra Grande de Colombia, Sonolux IES 13-585, vol. III; Des Andes aux Caraibes, Riviera 521197C; El Cancionero Noble de Colom-

bia, Bogotá: Ministerio de Educación; Lo mejor de los Rivales, Philips 6346091, vol. I; La Cachimba de San Juan, LM DCM-S279.

D. Protest music may be heard on Canto Rebelde del Mundo, Discos Pueblo DP-1031.